Guitar MAGAZINE

02 >
9 772515 268046
FEB 2019
ISSUE 365
£5.99

HOLY GRAILS

24 HOURS IN PARIS WITH A SUPERSTAR GUITAR COLLECTION

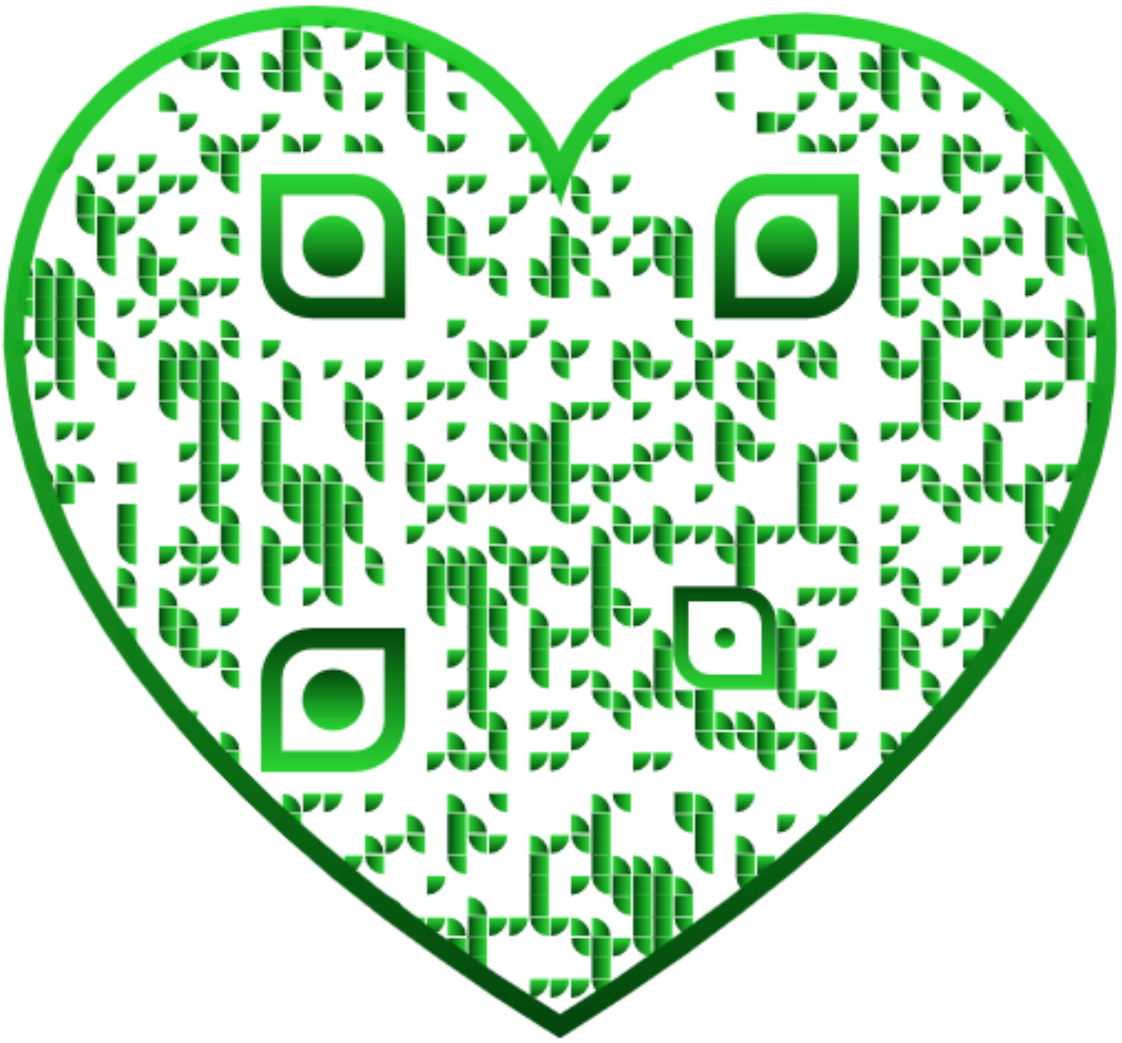
STARRING
JIMI HENDRIX
JEFF BUCKLEY
ERIC CLAPTON
PAUL KOSSOFF
JOE BONAMASSA
& MORE!

NEW 2019 FENDERS:
THE DEFINITIVE REVIEW
AMERICAN PERFORMER SERIES ON TEST

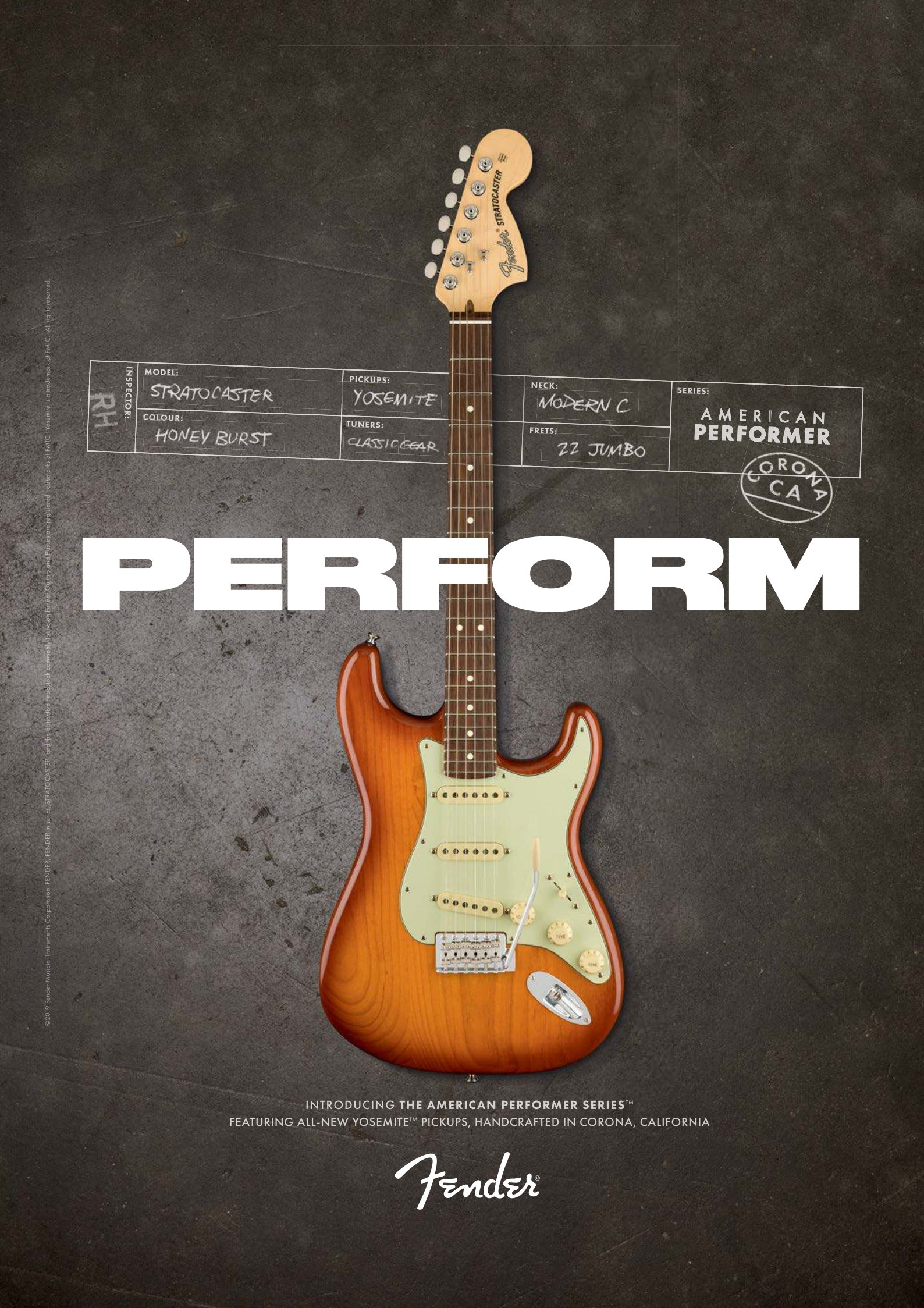
IT'S ONLY ROCK 'N' ROLL
RIVAL SONS & RONNIE WOOD TALK GUITAR

PLAY BETTER BLUES
ESSENTIAL NEW LESSONS

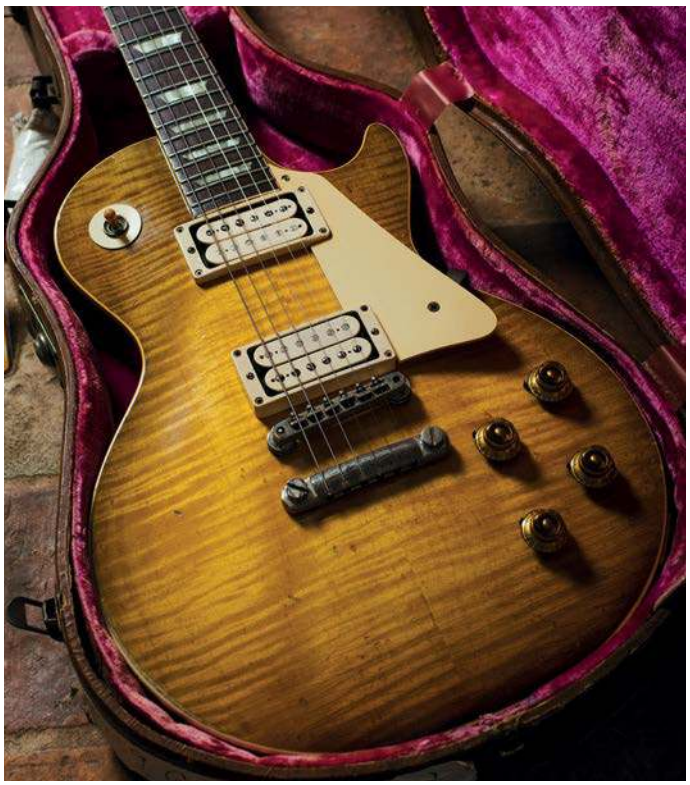
NEW-LOOK MAGAZINE
148 PAGES OF ALL THINGS GUITAR



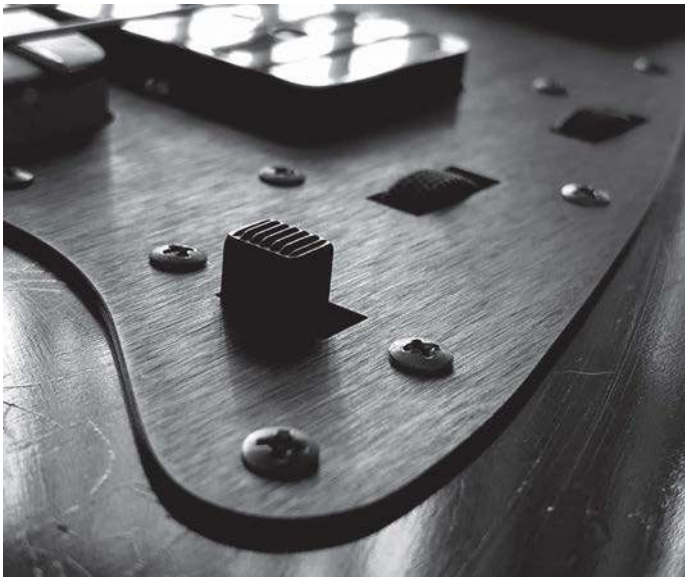
MADE TO
ARTIST: Tom Misch



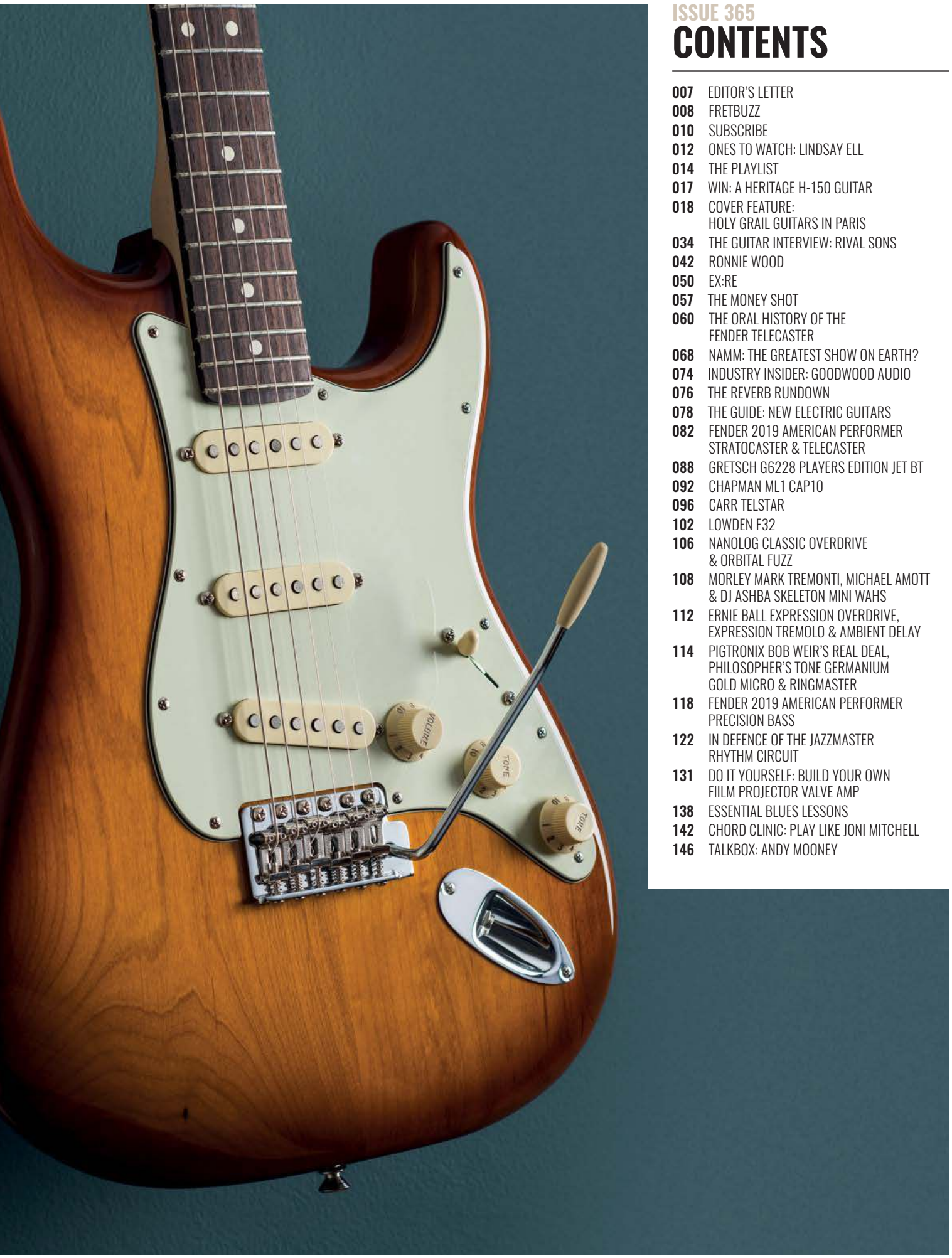
©2019 Fender Musical Instruments Corporation. FENDER, FENDER in script, STRATOCASTER, and the distinctive headstock contour of the Fender Guitar and Bass are registered trademarks of FMIC. Yosemite is a trademark of FMIC. All rights reserved.



The
NAMM
Show



CARR



ISSUE 365

CONTENTS

007 EDITOR'S LETTER
008 FRETBUZZ
010 SUBSCRIBE
012 ONES TO WATCH: LINDSAY ELL
014 THE PLAYLIST
017 WIN: A HERITAGE H-150 GUITAR
018 COVER FEATURE: HOLY GRAIL GUITARS IN PARIS
034 THE GUITAR INTERVIEW: RIVAL SONS
042 RONNIE WOOD
050 EX:RE
057 THE MONEY SHOT
060 THE ORAL HISTORY OF THE FENDER TELECASTER
068 NAMM: THE GREATEST SHOW ON EARTH?
074 INDUSTRY INSIDER: GOODWOOD AUDIO
076 THE REVERB RUNDOWN
078 THE GUIDE: NEW ELECTRIC GUITARS
082 FENDER 2019 AMERICAN PERFORMER STRATOCASTER & TELECASTER
088 GRETSCH G6228 PLAYERS EDITION JET BT
092 CHAPMAN ML1 CAP10
096 CARR TELSTAR
102 LOWDEN F32
106 NANOLOG CLASSIC OVERDRIVE & ORBITAL FUZZ
108 MORLEY MARK TREMONTI, MICHAEL AMOTT & DJ ASHBA SKELETON MINI WAHS
112 ERNIE BALL EXPRESSION OVERDRIVE, EXPRESSION TREMOLO & AMBIENT DELAY
114 PIGTRONIX BOB WEIR'S REAL DEAL, PHILOSOPHER'S TONE GERMANIUM GOLD MICRO & RINGMASTER
118 FENDER 2019 AMERICAN PERFORMER PRECISION BASS
122 IN DEFENCE OF THE JAZZMASTER RHYTHM CIRCUIT
131 DO IT YOURSELF: BUILD YOUR OWN FIILM PROJECTOR VALVE AMP
138 ESSENTIAL BLUES LESSONS
142 CHORD CLINIC: PLAY LIKE JONI MITCHELL
146 TALKBOX: ANDY MOONEY

EASTMAN

Solid body. Solid year.

SB59/v-GB. GUITAR MAGAZINE, GUITAR OF THE YEAR.

eastmanguitars.com

Guitar MAGAZINE

BandLab UK Limited
Piccadilly House, London Road,
Bath BA1 6PL
Tel +44 (0) 1225 489984

EDITORIAL

EDITOR Chris Vinnicombe
ART EDITOR John Thackray
MANAGING EDITOR Josh Gardner
PRODUCTION EDITOR Owen Bailey
SENIOR PRODUCT SPECIALIST Huw Price
DIGITAL EDITOR Sam Roberts
INSTRUMENT & COVER PHOTOGRAPHY Eleanor Jane
CONTRIBUTORS Michael James Adams, Tony Bacon, Simon Bradley, Darran Charles, Rod Fogg, Leigh Fuge, Dave Hunter, Dan Orkin, Richard Purvis, Teri Saccone, Terence Stanley, Michael Stephens
HAVE A STORY? Email us at editors@guitar.com

SALES

ADVERTISING MANAGER Joe Supple
joe.supple@guitar.com
BUSINESS DEVELOPMENT MANAGER Di Marsh
di.marsh@guitar.com

PRODUCTION & OPERATIONS

PRINT William Gibbons & Sons Ltd
DISTRIBUTED BY Marketforce (UK) Ltd
5 Churchill Place, Canary Wharf, London E14 5HU

BANDLAB TECHNOLOGIES

CHIEF EXECUTIVE OFFICER Meng Ru Kuok
CHIEF OPERATING OFFICER Ivan Chen
CHIEF FINANCIAL OFFICER Tom Callahan
AVP, WEB TECHNOLOGIES Laurent Le Graverend
AVP, COMMS & PARTNERSHIPS
Lauren Hendry Parsons
SENIOR MANAGER, BRAND STRATEGY Krystle Hall
MANAGER, EDITORIAL STRATEGY Iliyas Ong
SENIOR ART EDITOR Michael John Fernandez

SUBSCRIPTIONS & BACK ISSUES

shop.anthem-publishing.com
Tel +44 (0) 1371 853 609
Email shop@anthem-publishing.com
Calls cost 7p per minute plus your phone company's access charge

BANDLAB TECHNOLOGIES

All content copyright BandLab UK Limited 2019, all rights reserved. While we make every effort to ensure that the factual content of *Guitar Magazine* is correct, we cannot take any responsibility nor be held accountable for any factual errors printed. Please make every effort to check quoted prices and product specifications with manufacturers prior to purchase. No part of this publication may be reproduced, stored in a retrieval system or resold without the prior consent of BandLab UK Limited. *Guitar Magazine* recognises all copyrights contained within this issue. Where possible, we acknowledge the copyright.

EDITOR'S LETTER

THE NEW STYLE

Welcome to a new era at *Guitar Magazine*. Regular readers will already know about – and hopefully have visited – our new website at *Guitar.com*, where you'll find thousands of articles including expert reviews, insightful features, video demos, pro tips and lessons that will help make you a better, and more informed, guitar player.

Here, throughout all 148 pages of the new and improved print magazine, you'll experience a beautiful new design, along with world-class photography of vintage and modern instruments presented in breathtaking close-up detail.

Among our contributors you'll hear from familiar voices and one or two new additions, too. I would boast that we'd assembled a premier-league squad that comprises some of the most knowledgeable and entertaining guitar writers on the planet, but I wouldn't want to let that kind of effusive praise go to their heads. All that said, I would like to thank our immensely talented team for their Herculean efforts in recent weeks – we sincerely hope you think the late nights and bleary-eyed mornings have been worth it!

But that brings me to an important point: this is your magazine and we couldn't do it without you. Once you've spent some time enjoying the new-look mag, we'd love to hear your thoughts. What would you like to see more of? Which up-and-coming artists, brands and topics would you like us to feature? What burning issues in the guitar world do you want to learn more about?

Get in touch via email or social media to let us know what you think and please note the new Facebook, Instagram and Twitter handles below, although @guitar should be easy enough to remember! Don't forget to stay tuned to *Guitar.com* for all the latest stories from the NAMM Show in Anaheim on 24-27 January. I'll see you again in February, when for us, the California sunshine will already be a distant memory…

Chris Vinnicombe
Editor, Guitar Magazine & Guitar.com
chris@guitar.com

DON'T MISS OUT!

Visit us online for the latest on gear, artists, technique and the guitar industry
Guitar.com | facebook.com/guitar | youtube.com/theguitarmagazine
instagram.com/guitar | twitter.com/guitar

FRETBUZZ

Your letters and comments on the world of guitar

Join the conversation Email us at editors@guitar.com

DOWN THE TUBES

Dear *Guitar Magazine*, considering how good transistor amps are now, I do wonder why anyone, pro or amateur, would bother with valve technology at all? I've never had one. You've got processors that emulate up any amp sound you want, then there are the Roland/Boss amps, some with a plug-in capsule that looks like a valve… but isn't!

Is this the end of valves? Far from it. It seems, looking in the magazine, there are still many people out there making true valve amps. Aside from the three kings – Fender, Marshall and Vox – there are numerous makers from both England and the US hand-building top-quality products selling for top-dollar prices.

There must be something in the way a vacuum tube interacts that moves people enough to spend, in one example, £5,000 for a 15-watt combo. Then there's the hybrid valve and transistor amps. Although the tone of an all-valve unit is as much down to circuit design as anything else, one thing all modelling amps have in common is that they emulate old valve amps! That tells you something.

VINCE LEONARD, VIA EMAIL

You're right in observing that the Holy Grail for modelling amps has been a faithful recreation of classic valve tone and feel, Vince, and it does say a lot – not just about most guitar players, but also the history of popular music in general. The likes of Kemper, Fractal and others have got closer than ever before to replicating authentic valve tones, but when it comes to feel, many guitar players find a certain mojo in those old glass tubes that digital technology still can't fully capture. Is it snake oil? We're inclined to believe that anything that makes you enjoy playing the guitar more can only be a good thing.

GO JOE

Dear *Guitar Magazine*, I just wanted to share a nice moment that happened recently when I went to see Joe Bonamassa in Nottingham. After watching Joe tear up the Motorpoint Arena for two full hours, I headed to the train station to make my way home to Leicester. As I stood on the platform waiting for my train, I noticed a chap sitting next to me with a Gibson case next to him, looking very pleased with himself.

As a guitar player, I couldn't resist asking him what he had in the case, and he told me a rather lovely story. His name was Areman, and he'd come all the way from Kuala Lumpur to see the show. Being a big fan of Joe's, he'd got to the venue early in the hope of getting a chance of meeting the man himself, and brought with him a second-hand Gibson Les Paul that he'd bought that very day in London.

Security told Areman that he was welcome to hang around, but he couldn't go backstage. But sure enough, when Joe heard about Areman, he not only called him into his dressing room, but spent time chatting with him and even signed his Les Paul. So it's easy to understand why Areman was looking so pleased with himself, and hats off to Joe for going the extra mile with his fans.

PAUL FERRABY, VIA EMAIL

CALIFORNIA DREAMIN'

Over on *Guitar.com*, we've been speculating about the new gear set for launch later this month at NAMM 2019. Here's what you told us you'd like to see, via facebook.com/guitar:

I'd like to see more two-channel amps like the Mesa/Boogie Fillmore – more amps that have two identical channels that can be set however you want.

CHRIS WATFORD

I don't know about affordable Gibsons… That's like an affordable Rolex – that's what makes them special! I'd love to see a Strymon multi-effect floor unit or something similar from Kemper – that sounds neat!

VICTOR JOHNSON

ELEVEN

11

- 52

Lowden

GUITARS

Guitar
MAGAZINE
FEB 2019
ISSUE 365
£5.99
HOLY GRAILS
24 HOURS IN PARIS WITH A SUPERSTAR GUITAR COLLECTION
STARRING
JIMI HENDRIX
JEFF BUCKLEY
ERIC CLAPTON
PAUL KOSSOFF
JOE BONAMASSA
& MORE!
NEW 2019 FENDERS: THE DEFINITIVE REVIEW
AMERICAN PERFORMER SERIES ON TEST
IT'S ONLY ROCK 'N' ROLL
RIVAL SONS & RONNIE WOOD TALK GUITAR
PLAY BETTER BLUES
ESSENTIAL NEW LESSONS
NEW-LOOK MAGAZINE
148 PAGES OF ALL THINGS GUITAR

GUITAR MAGAZINE
RELAUNCH SPECIAL

HALF-PRICE SUBSCRIPTIONS FOR JUST £8.99!

SAVE 50% ON THE SHOP PRICE*

GET YOUR MONTHLY SUPPLY
OF NEW GEAR REVIEWS,
IN-DEPTH FEATURES,
WORKSHOPS AND TUITION

SPREAD THE COST
BY CONVENIENT DIRECT DEBIT*

FREE UK DELIVERY
DIRECT TO YOUR DOOR

NEVER MISS AN ISSUE

NOT IN THE UK?

DON'T WORRY – WE ARE OFFERING THE SAME HALF-PRICE DISCOUNT FOR OUR OVERSEAS READERS, TOO!

EUROPE €14.99 EVERY 3 MONTHS
AUSTRALIA $21.75 AUD EVERY 3 MONTHS
USA/CANADA $19.50 EVERY 3 MONTHS
INTERNATIONAL £15.65 EVERY 3 MONTHS

ORDER ONLINE TODAY AT GUITAR.COM/SUBSCRIBE
AND ENTER CODE HPS19P TO CLAIM YOUR 50% DISCOUNT

ORDER NOW!

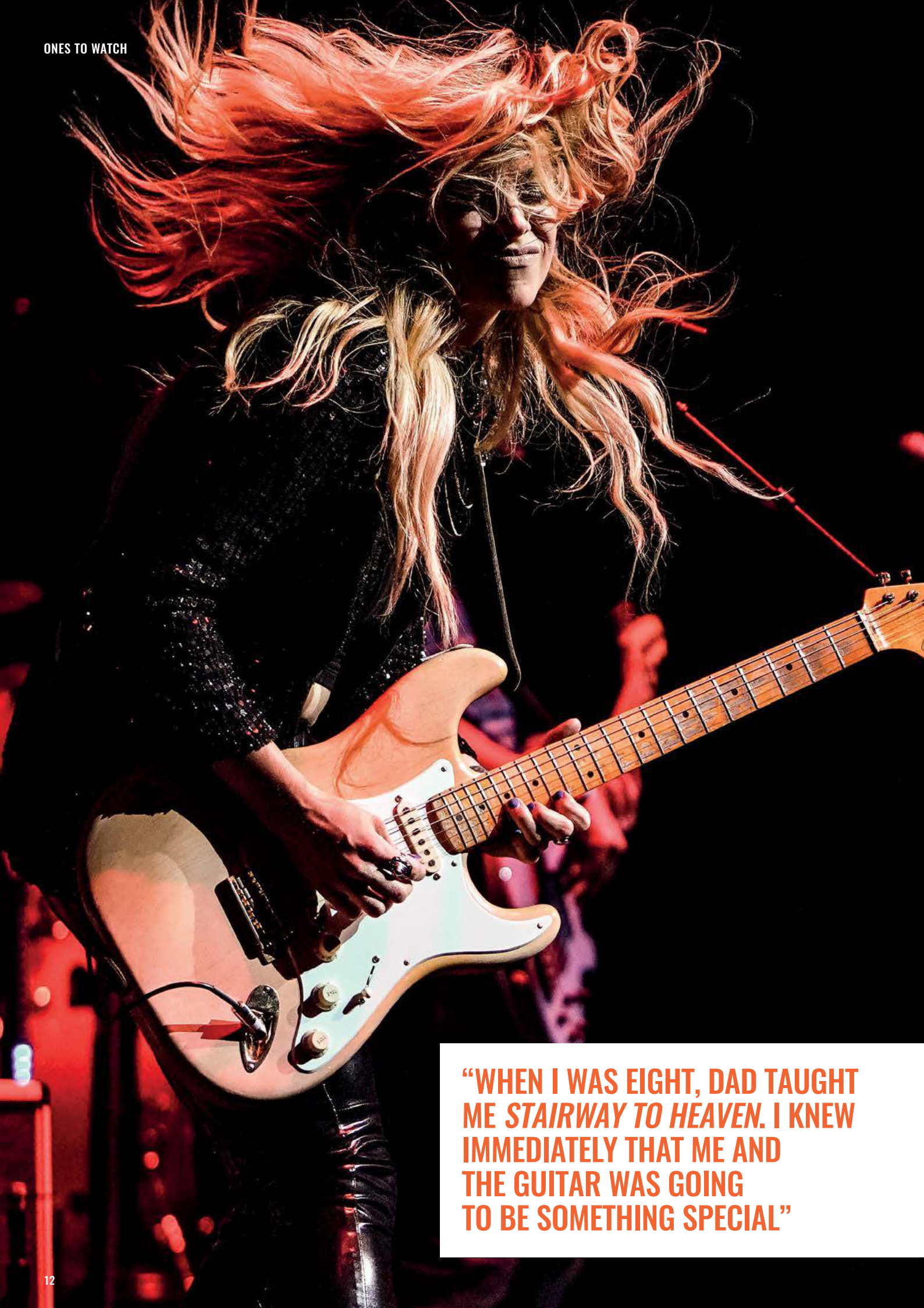
ONLINE
GUITAR.COM/SUBSCRIBE
USE CODE **HPS19P**

PHONE
01371 853 609
USE CODE **HPS19P**

CODE **HPS19P**

OFFER ENDS **28 FEBRUARY 2019**

*Prices listed are available to UK only. There are discounts available to overseas customers, too. For the full range of prices and to order a discounted subscription from overseas, please visit our website at guitar.com/subscribe and enter code HPS19P. Subscriptions will start from the next available issue.



"WHEN I WAS EIGHT, DAD TAUGHT ME *STAIRWAY TO HEAVEN*. I KNEW IMMEDIATELY THAT ME AND THE GUITAR WAS GOING TO BE SOMETHING SPECIAL"

ONES TO WATCH

LINDSAY ELL @LINDSAYELL

INTERVIEW MICHAEL STEPHENS | **PHOTOGRAPHY** TAYLOR KELLY

The Canadian guitarist is one of Nashville's hottest prospects thanks to her 'country cocktail' of influences. She tells us about her early experiences, being uncool and why Brad Paisley is a good luthier…

What was the catalyst for your relationship with the guitar?
"I started playing piano when I was six, and my dad put my first guitar – a little cheap black Ibanez – in my hands when I was eight. He taught me *Stairway To Heaven*. Really! I knew immediately that me and the guitar was going to be something special. I wasn't just the only girl playing guitar at school, I was the only *person*. I was really uncool. But with every bone in my body, this is what I have wanted to do since I was 10 years old."

When did you first start performing in public?
"I learned to play live at church, learned how to perform. And it was good because things there would *always* go wrong. The most idiotic was getting up in front of the band and starting playing… and I hadn't even turned my amp on."

You were discovered by Randy Bachman when you were just 15 years old – it must have been useful having him as a mentor during your early career…
"After we'd written a couple of songs together, he just sat me down and said: 'Lindsay, this is going to be an emotional rollercoaster. There will be ups and downs, every day, even in the same day. You have to learn how to ride the waves.' He was right."

We understand that your number-one guitar at the moment was put together by a builder who's sold a few records…
"Yes! My new Strat 'Herbert', which Brad Paisley built for me. Guitars are typically given girls' names, so I give all mine guys' names. It's based on a Mary Kaye Strat, it's got a pink wash finish, gold hardware. Brad's such a guitar nerd: he got all the parts from Fender, built it himself, put it in the freezer, he put it in a fire, he scratched it all. For me! Brad Paisley is the most incredible guitar relic-er I've met in my life."

Are you particularly precious about the gear that you use?
"Well, gear is just gear. It can be replaced – but losing it is still painful. I was just in LA for a session writing with [Grammy-winning producer] Babyface, which was incredible in itself, but during that, I'd left loads of gear in my car, which I don't normally do. I came back, my window was smashed, my backpack had gone, plus the synthesiser I program my whole show on, my pedalboard, a hard drive with lots of new songs on… Luckily, most of my guitars were with me in the studio."

What's your pre-gig routine? Do you have any rituals that you rely on before going on stage?
"Well, this is lame, but as a singer it's probably tea and honey. As a Canadian – maybe this is why I like the UK so much – tea is a really big facet of life here! I do like a good English Breakfast Tea, but I watch my caffeine intake. My band are all hooked on it though. Oh, and *Funk #49* by The James Gang – that's my soundcheck song. Every time. My band even make fun of me about this, but it is always that."

Outside of the country realm, are there any guitar players that you look up to and think, 'I wish I could play guitar like that'?
"It would probably have to be Guthrie Govan. Just watching him on YouTube, I find amazing. I'd love to be able to play super-shreddy, but it's just not my style at all. The way he does it, and super-melodic at the same time, is incredible. He's written for the magazine? Oh my gosh! Tell him I'm a big fan! Can you hook up a jam?" ***G***

Lindsay Ell's most recent studio album is *The Project*. She tours the UK in May 2019. Follow her on Twitter and Instagram @lindsayell

THE PLAYLIST

ALBUM SPOTLIGHT

STEVE HACKETT AT THE EDGE OF LIGHT

INTERVIEW JOSH GARDNER

As the former Genesis guitar legend returns with his latest solo album, he picks out his top-five guitar highlights…

Steve Hackett's place in the pantheon of guitar legends was assured thanks to his hugely influential work with prog pioneers Genesis, contributing his skills to such iconic albums as *Selling England By The Pound* and *The Lamb Lies Down On Broadway*.

Since he left the band in 1977, Hackett has been remarkably prolific, with a varied discography that includes 25 solo studio albums. His latest, *At The Edge Of Light*, is released on 25 January 2019.

Ahead of the record's release, we asked the 68-year-old Londoner to pick out his five highlights from the new album:

BEASTS IN OUR TIME

"The second half is full of guitar salvos. It has that element of film noir meets spook, and a driving bassline, which I doubled with guitar. I used a goldtop Fernandes Sustainer Guitar, which has a Floyd Rose. This guitar once belonged to the late, great Gary Moore and has a wild beauty."

UNDER THE EYE OF THE SUN

"This is the fastest-paced track on the new album. I used an Ovation six-string acoustic as rhythm guitar, processed to produce an octave above its natural position. Then over this, I played the lead lines with the Fernandes, pickups set on full scream. I also used a Rickenbacker 12-string to introduce the song with its famous signature chiming sound."

UNDERGROUND RAILROAD

"As this song tells the story of slaves escaping the South, I used a Dobro – pure Americana. It sounds like a cross between a guitar and a banjo. I played it in a bluegrass style, to set the scene. Again, I played the same Fernandes, this time employing slide phrases, plus a 12-string Zemaitis recorded in two octaves as the pace picked up."

THOSE GOLDEN WINGS

"The standout solo at the end of the track was played on my classic 1957 Goldtop Les Paul. I employed slow phrases, contrasted with really fast stuff to give it a soulful feel… a hybrid of classic-rock, blues and jazz, but all mixed with a spontaneous feel coming straight from the guts and heart."

CONFLICT

"Here, I saddled up the Les Paul once more, playing through a SansAmp plus a DigiTech Whammy pedal, often set a full octave above normal. I was trying to emulate the sound of human screams right at the end of the solo by flooding it in repeat echo and reverb. I was aiming to convey the feel of a battle in full cry!" ***G***

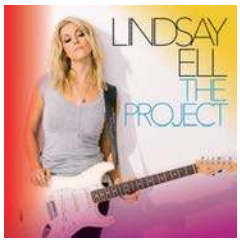
Steve Hackett's new album, *At The Edge Of Light*, is out 25 January on InsideOut

This month's essential tracks for guitar lovers…

RIVAL SONS
Feral Roots
We chatted to Scott Holiday and Jay Buchanan on p34, and the rootsy title track from their new album reflects the band's new, "more considered" approach

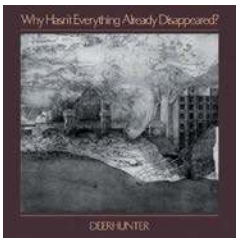
EX:RE
Where The Time Went
Daughter's Elena Tonra has released a solo record under the Ex:Re monicker. *Where The Time Went* is raw, honest, and wonderfully atmospheric – read more on p50

BUZZCOCKS
Ever Fallen In Love (With Someone You Shouldn't've?)
After the sad passing of Pete Shelley at the end of 2018, we've been reminding ourselves of what a great band Buzzcocks were, with their most beloved song

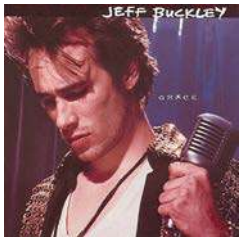


LINDSAY ELL
Criminal
Criminal is a track that our Ones To Watch star released back in 2017 and this perfect-for-radio single catapulted her into the country-pop stratosphere, sending her album, *The Project*, top of the US charts

TOMMY EMMANUEL & JOHN KNOWLES *Cold, Cold Heart*
Certified Guitar Players Emmanuel and Knowles cover the Hank Williams classic on their brand-new album, *Heart Songs* – 14 covers of 'songs about love', by writers ranging from Barry Gibb to Bonnie Raitt



DEERHUNTER
Element
Atlanta rockers Deerhunter return with eighth album, *Why Hasn't Everything Already Disappeared?*, this month. *Element* is a brooding psychedelic standout from the record



JEFF BUCKLEY
Grace
You'll see Jeff Buckley's famous 80s Fender Telecaster in stunning detail in our cover feature on p18, so now is as good a time as any to remind you of one of his greatest recordings

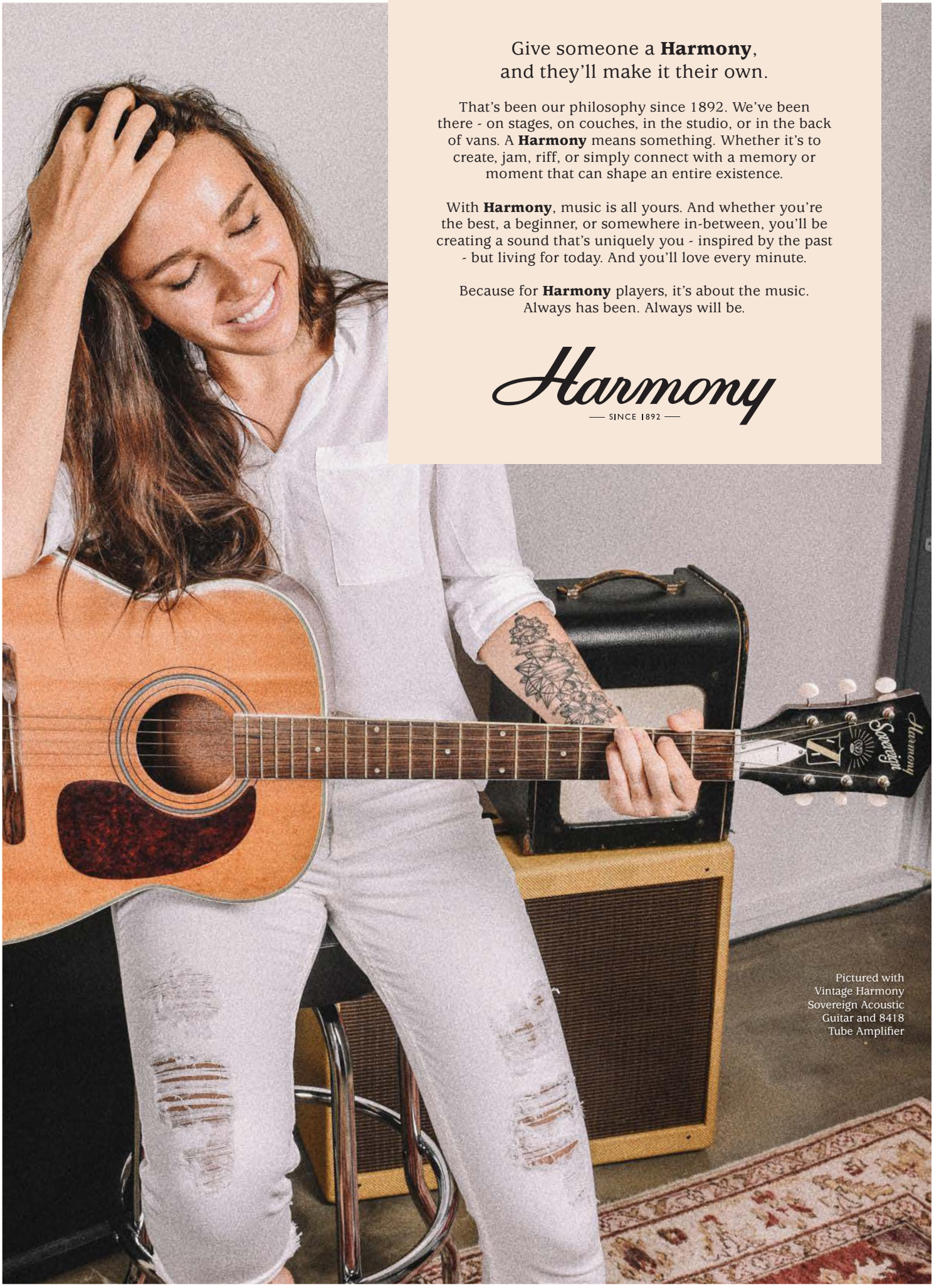
ERIC GALES
Whatcha Gon' Do
The lead single from Gales' 18th studio album, *The Bookends*, due out in February, finds him in suitably incendiary form. Check out our full interview with the man himself next month

THE 1975
Give Yourself A Try
The 1975 might be the hottest band in the world right now, and with its looped post-punk guitars and bouncy basslines, *Give Yourself A Try* demonstrates why they've captured the pop zeitgeist

THE ROLLING STONES
Love In Vain (Live)
With Ronnie Wood revealing all about his new book *The Rolling Stones Set Lists* over on p42, we thought it was fitting to revisit this great slide-drenched rendition of a Delta-blues classic from 1995 live album, *Stripped*

PHOEBE BRIDGERS
Friday I'm In Love (Spotify Session)
Recorded as part of a two-track session with Spotify in New York, Bridgers' soft and hushed cover of The Cure's classic is more proof that she's one of the most mesmerising talents in recent memory

BRUCE SPRINGSTEEN
My Father's House
Released as a companion to the Netflix release of The Boss's much-hyped Broadway residency, this stripped-down vision of an American icon, both in word and song, is a pure treat for fans



Give someone a **Harmony**,
and they'll make it their own.

That's been our philosophy since 1892. We've been there - on stages, on couches, in the studio, or in the back of vans. A **Harmony** means something. Whether it's to create, jam, riff, or simply connect with a memory or moment that can shape an entire existence.

With **Harmony**, music is all yours. And whether you're the best, a beginner, or somewhere in-between, you'll be creating a sound that's uniquely you - inspired by the past - but living for today. And you'll love every minute.

Because for **Harmony** players, it's about the music.
Always has been. Always will be.

Harmony
SINCE 1892

Pictured with
Vintage Harmony
Sovereign Acoustic
Guitar and 8418
Tube Amplifier

www.harmony.co

MONTHLY GIVEAWAY

WIN A HERITAGE H-150
WORTH £2,459

BROUGHT TO YOU BY Heritage Guitar Inc.

Starting in 1917, some of the greatest electric guitars of all time were built at 225 Parsons Street, Kalamazoo, Michigan – the former home of the Gibson guitar company. From Bursts and ES-335s to Firebirds and Explorers, 225 Parsons Street was the address at which they all were born, until Gibson finally shifted production to Nashville in 1984.

But that wasn't the end of 225 Parsons Street's guitar-building story. In 1985, former Gibson employees Jim Deurloo, Marv Lamb and JP Moats were among those who set up Heritage Guitars, and the company has been making instruments inspired by the building's rich history ever since.

Here in 2019, to celebrate the arrival of the all-new and improved *Guitar Magazine*, we've partnered with Heritage Guitars so that one lucky reader will win a H-150 electric guitar worth £2,459. The vintage-inspired single-cut features a carved figured-maple cap and a solid one-piece mahogany back, while Seymour Duncan 59 pickups provide sweetness and warmth. With fabulous tones and slick playability, the H-150 is everything you'd want from a classic single-cut. **G**

Entry to our giveaway couldn't be easier. Simply follow the steps below:

1. Take a picture of your all-new *Guitar Magazine*, and upload it to Facebook, Instagram or Twitter

2. Caption the photo telling us why you deserve to win a Heritage H-150 guitar, and don't forget to tag both **Guitar Magazine** (@guitar) and **Heritage Guitars** (@heritageguitars on Twitter, @heritageguitarinc on Facebook and Instagram) in your post

The winner will be our favourite image chosen from those uploaded before the closing date of 12.00am GMT on 1 February 2019 – good luck!

TERMS & CONDITIONS

The closing date is **12.00am GMT, 1 February 2019**. The editor's decision is final. The competition is open to UK residents only. When entering *Guitar Magazine* competitions, you will be given the option to receive details of future promotions from BandLab UK Limited and related third parties. If you do not want to receive this information, you can opt out. This giveaway is open to over 18s only. For full terms and conditions, please go to bnd.la/gm-ctos.

(Finish of prize subject to availability, and may differ)

HOLY GRAILS

There aren't too many 25-year-olds who can tell you what it's like to buy a 1959 Les Paul from Joe Bonamassa, or pull guitars out of their collection that were formerly owned by Jimi Hendrix, Paul Kossoff and Jeff Buckley. Join us as we spend a surreal 24 hours in Paris with Matthieu Lucas…

WORDS CHRIS VINNICOMBE | **PHOTOGRAPHY** ELEANOR JANE

It begins in late November on a rainy morning in Paris. The previous day had almost been a write-off – fog-induced flight cancellations in London and then an extended spell in rush-hour traffic on the southbound autoroute from Charles de Gaulle didn't exactly provide a picture-postcard welcome to one of Europe's most alluring cities. The UK and France may only be separated by a single one-hour timezone, but spending the best part of a day in an airport causes a palpable sense of disorientation, as does waking up before dawn to find the city lights still flickering through the drizzle running down our hotel window.

After falling victim to the Parisian traffic again and arriving late back from breakfast, we make our apologies to our driver and head south-west to the small town in the Yvelines département that is home to one of Europe's most remarkable collections of musical instruments and rockstar memorabilia. There's a small detour en route to pick up a 1963 Stratocaster previously owned by Jimi Hendrix. No big deal. It sits in its case in the back of the minivan next to

THIS SPREAD Jeff Buckley's 1983 Telecaster, including the pick he used at his final show in Memphis in 1997. The guitar also came with the strap he used throughout his time with it still attached

PREVIOUS SPREAD The 1959 Gibson Les Paul known as 'Spot' that was previously owned by Joe Bonamassa

the photography gear and we get the feeling that transporting irreplaceable, near-priceless pieces of rock history has become an everyday occurrence for our hosts.

And who are they, you ask? Ageing rockstars with a vault full of storied gear and shady anecdotes to match? Members of the French business elite who have chosen to invest their Euros in the ever-appreciating stock of golden-era Gibsons and Fenders? The reality couldn't be more different.

STAR GUITARS

Those of you who spend far too much time looking at other people's guitars on the internet may already be following Matt's Guitar Shop on Instagram, the account of self-confessed guitar-addict Matthieu Lucas. Lucas is the owner and curator – along with store manager Max Bruneau – of a collection that's been amassed by buying and selling primarily in the digital domain, although the pair are currently on the lookout for a showroom in central Paris. Developing a business online first before investing in bricks and mortar has become a familiar story in recent years, but the most startling fact in all of this is that Matt is just 25 years of age.

You'd be forgiven for thinking that an inheritance or lottery win can be the only explanation for someone so young being in possession of a treasure trove of gear, but Matt simply traded his way up. Although he admits to not being particularly academic, there's no doubting his entrepreneurial savvy. The journey began when Matt used some of the money he'd made waiting on tables to buy a vintage Jazzmaster that he'd seen advertised for sale locally.

Unbeknown to him, he'd stumbled over a prototype that was worth a lot more than he paid for it. Matt sold the guitar to Norman Harris of Norman's Rare Guitars fame in California and used the profit as a springboard to start dealing in vintage instruments. He eventually traded up to a player-grade Burst, and it was the sale of this that allowed him to start competing in the big league and acquire such instruments as a former Bonamassa 1959 Les Paul, Jeff Buckley's Telecaster, a Hendrix Stratocaster and much more.

During the day that we spend hanging out with Matt at his place, along with Max and a trio of canine assistants that includes a pair of exuberant Dalmatians, it feels as though we barely scratch the surface. Matt realised early on that celebrity-owned gear with

JEFF
BUCKLEY

GIBSON HERITAGE SERIES 1981 FLYING V AND 1983 EXPLORER

More ex-Bonamassa gear – these Gibson Korina reissue models were live staples for Joe around the time of his breakthrough Royal Albert Hall performance in 2009. "Everybody loved the versions of *Just Got Paid* and *Dazed And Confused* that he used the Flying V for at the Royal Albert Hall," says Matt. "There's even a rig-tour video with the V and Explorer next to each other in his guitar rack! It's really cool to own the two. Sonically talking, I prefer the Explorer, as they are much more my thing, but the V is amazing."

"HAVING SPOT IS LIKE A DREAM... IF I HAD TO SELL EVERYTHING, I WOULD SELL EVERYTHING EXCEPT THIS. THE GUY WHO WILL BUY THIS FROM ME IS NOT BORN YET. IT'S VERY SPECIAL"

provenance was a lucrative area in which to invest, as the fan-appeal of the artist connection will often amplify the value of an instrument way beyond that of an equivalent piece with no connection to a famous player.

A remarkable 1960 flametop 6120 formerly owned by Brian Setzer, Tal Farlow's prototype Gibson signature model and gear owned by Slash, Richie Sambora, Gary Moore, Billy Gibbons, AC/DC and many more will have to wait until another day. Across the following pages, Matt talks us through some of the highlights of his guitar-trading career to date. The instruments are fairly astonishing, and you might have heard of one or two of their previous owners…

JEFF BUCKLEY'S 1983 FENDER USA TELECASTER

Over two decades on from Jeff Buckley's death at the age of just 30 in 1997, the loss of such an astonishing talent still feels, in artistic terms at least, like one of the great unresolved cliffhangers in the history of popular music. Unfinished studio recordings and demos such as *The Sky Is A Landfill* and *Jewel Box* hint at a songwriter and performer capable of both explosive drama and aching fragility, who was just beginning to spread his wings.

Although Buckley also used a Les Paul Custom and a Rickenbacker, this 1983 Telecaster – loaned to him by a photographer friend Janine Nichols in 1991 after all of his valuables were stolen from his Los Angeles apartment – was the guitar that remained his number one: from the East Village coffeehouse gigs at which he made his name, throughout the recording of *Grace* and right up to his untimely death. After his passing, Buckley's family returned the guitar to Janine Nichols, who sold it in New York. It was in the possession of a British collector for around six years until Matt bought it in October 2017. It definitely resides in the 'not for sale' section of Matt's collection.

"The only mod he didn't do was the pickguard," says Matt. "It's a Carvin pickguard. The photographer who owned the guitar put that pickguard on and it doesn't match the screw holes. In the 80s, a lot of brands were making replica parts for Telecasters et cetera, but not exactly the same. But she preferred the mirror

ABOVE Matthieu recently realised his dream of acquiring Joe Bonamassa's distinctive-looking (and sounding) 1959 Les Paul, aka Spot

GOLD STRAT A 1962 Stratocaster owned and played live by Bob Dylan in the 1990s. Refinished in Gold Sparkle by JW Black in the Fender Custom Shop in 1991, the guitar includes an invoice for the refinish addressed to 'César Díaz c/o Bob Dylan'

BLACK STRAT This 1962 Stratocaster was played live and in the studio by Mark and David Knopfler, and bought by Matt from David Knopfler himself. Refinished in black and featuring many changes over the years, the guitar appeared on many early Dire Straits recordings including the rhythm part of *Sultans Of Swing*. "Sonically talking, it's one of the best Stratocasters I've heard," says Matt, and even unplugged, it's hard to disagree

pickguard. Jeff re-fretted it with jumbo frets when he got it and replaced the pickup."

Although accounts differ as to exactly when Buckley installed the Seymour Duncan Hot Lead Stack pickup in the bridge position, it was certainly in situ for the extensive *Grace* tour dates and festival appearances in 1995, and Matt says the unique sound of the guitar may in part be down to the way the pickup was fitted: "I think it was solder work that was not properly done – but it sounds like it's almost dead or out of phase," he says.

"When you hear the arpeggios of *Grace*, it's very thin and very brilliant, and it's all in that bridge pickup. And the *Hallelujah* sound, it's the mix of the neck pickup, which is very fat, with the very tinny sound of the bridge pickup. That's the magic of the sound of the guitar."

Although Matt was familiar with Buckley's music when he bought the guitar, it was only later that the significance of the instrument hit home.

"After buying it, I realised that he inspired so many artists," he reveals. "The other day, we showed it to Matthew Bellamy of Muse and he said he started to sing the way he sings because of Jeff Buckley. Matthew told me that he discovered him at a festival and he inspired the singing and guitar playing on the first two Muse albums.

"In the 1990s, there were a lot of big singers like Kurt Cobain, Eddie Vedder, but that was not the style of Jeff Buckley. The beauty of Jeff Buckley is that he was a magical anomaly of the 90s, because it was not the mood of the 90s to compose this way and to sing this way. His influence is still huge today on many people, and it makes this guitar important. Knowing that so many artists of today grew up listening to Jeff and seeing that his influence is still that strong 20 years later is simply amazing."

Although it would be tempting to keep such an iconic artist's instrument behind glass, both Matt and Max are firm believers in guitars being played. "The first thing we did when we bought it was play *Hallelujah*!" Matt admits. "It sounds amazing. We are very proud of this guitar. On paper, it's not a very good instrument, but it was played so much, it's very airy and open… that clarity and volume that an 80s instrument isn't supposed to have!"

1959 GIBSON LES PAUL STANDARD AKA 'SPOT'

Perhaps the jewel of Matt's glittering collection is 'Spot', the Gibson Les Paul Standard serial number

FEELING THE
CONFIDENCE
TO PLAY AT YOUR BEST

Focus on your passion.
Knowing nothing will get in your way.

No endless string changes

No retuning headaches

No rough feel from sweaty hands

No dead sounding strings

…even after hours and hours of playing.

Once you've played them,
there's no looking back.

Elixir® STRINGS

GREAT TONE · LONG LIFE™

GORE, Elixir, NANOWEB, POLYWEB, OPTIWEB, great tone-long life, "e" icon and other designs are trademarks of W. L. Gore & Associates. © 1997-2018 W. L. Gore & Associates, Inc.

9-1688 with distinctive double-white PAFs, an incredible top and the unfaded dark patch of finish down at the tail end that gave the guitar its nickname. Although Spot has changed hands several times, in recent years it's been one of Joe Bonamassa's go-to Les Pauls. When Bonamassa put the guitar up for sale through Rumble Seat Music in Nashville – the city in which he was in the process of buying a second home – Matt took the opportunity to buy a guitar that he'd long lusted after.

"It was a guitar that I always loved," he remembers. "Even when I didn't know anything about Bursts et cetera, when I was zero-scoring with Bursts and I hadn't played one, I called this guitar the double-white guitar. I always loved the sound of this guitar, especially at the Borderline show [filmed for Bonamassa's 2013 *Tour De Force* DVD], because Joe had a massive and woody sound. When Joe was playing Spot, he had that special thing that he didn't get, in my opinion, on another electric guitar. Even with [his other Les Pauls] Skinner or Snakebite. The neck pickup of Spot is really special."

When a guitar of this stature comes onto the market, prospective buyers have to move fast. "When Joe decided to sell it, I saw the news and we texted each other," Matt recalls. "I texted the guy who was managing the sale at Rumble Seat Music. The day Joe decided to sell Spot, it was a done deal. Joe was very patient with me and he gave me a lot of time to cover it, because he knew that it was going to be one of my dream guitars that I would keep and play. I think he loved the way that we were as passionate about the guitar as he could be.

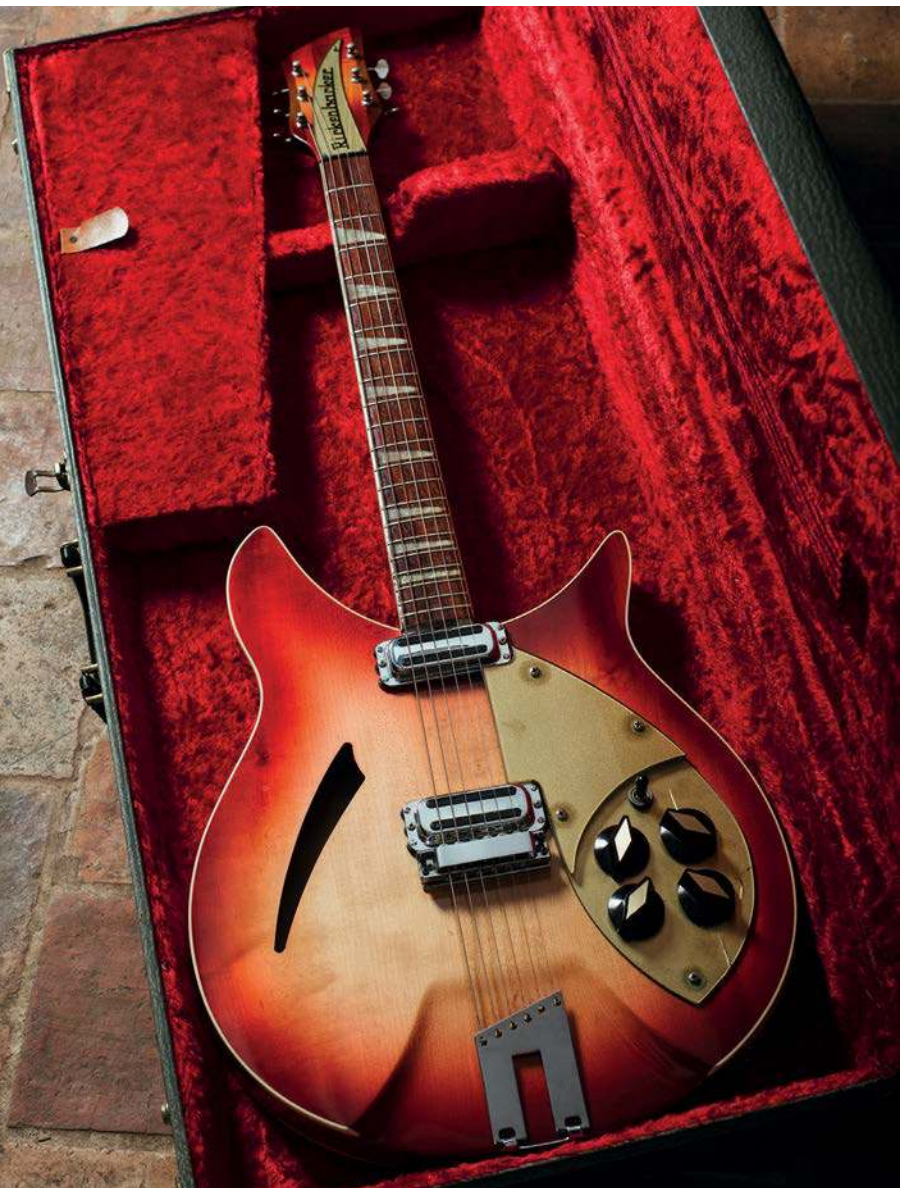
"Every time I see Joe, when we talk about Spot, he says: 'Yeah, I still love that guitar.' I don't think he regrets it, but he surely misses it… I think he owned it for seven or eight years, it was in his rig for every tour, every studio album, he composed a lot with it. It was a big part of his vintage-guitar career.

"The day I came back to France with the guitar [with its own aeroplane seat, naturally – Ed], I immediately had to go to the French Alps for a small holiday and I couldn't let Spot be at home… it was impossible for me. I sent Joe a picture of the guitar in front of the snow! But he knows it's in good hands and it's a very special guitar for me."

The 25-year-old admits to having played close to 200 original Bursts – this writer is into double figures but has a long, long way to go to catch up. In the light of his experience, we ask Matt what, even by the stratospherically high standards of 1958-'60 Les Pauls, makes Spot different.

"With Bursts, they have so much personality, different energy and different character," he explains. "It's a very personal thing. Having Spot is like a dream I still don't believe! I'm not supposed to have that kind of guitar yet. But the tone is very special, and very different to other Bursts I've tried. The neck

THIS SPREAD
This 1955 Les Paul Custom was owned by Paul Kossoff during his time with Black Cat Bones before the formation of Free. Although a teenage Kossoff soon traded the guitar, he made his mark on it, scribbling his name on stickers inside its covers. The guitar's subsequent owner is thought to have been Eric Clapton



ABOVE LEFT A 1960 Rickenbacker Capri – this cool piece came from Norman's Rare Guitars and appeared in a George Harrison magazine shoot in the 1980s

ABOVE TOP RIGHT A 1970 Fender Stratocaster formerly owned by Green Day frontman Billie Joe Armstrong, this heavily modified instrument was given away to a fan onstage during the *21st Century Breakdown* World Tour

ABOVE BOTTOM RIGHT Noel Gallagher's Orange OR120 Overdrive head and 4x12. A Matamp-made 1990s reissue used extensively during Oasis' 1994-96 golden era in videos, live shows and TV appearances including *Top Of The Pops*, the promos for *Rock 'N' Roll Star*, *Whatever* and more. "Just an ordinary amp that made history!" laughs Matt

pickup is very woody, it sounds almost like a Strat." We guess that this one's not for sale, at any price, and Matt confirms our suspicions. "The guy who will buy this from me is not born yet," he laughs. "If I had to sell everything, I would sell everything except that guitar. It's very special for me. I hoped to own it one day, but I didn't think Joe was going to let this one go."

That brings us to our next question: what does a guitar collector do once they've found *the one*? "There's always another Holy Grail!" Matt affirms. "It's always very tricky, because if you've got the real virus that I've got, it never stops! I was lucky enough to play Rick Nielsen's Explorer recently… it's really something! It has even more power than a Les Paul, it's a totally different experience. It's like a lion that hasn't eaten for seven days! But you never know. Some day you wake up and receive an email that changes everything… it changes your year. Real geeks like us will never find the solution to our problem!"

KOSSOFF/CLAPTON 1955 GIBSON LES PAUL CUSTOM

From one amazing Les Paul to another. The next instrument to be removed from its case and placed gently on the tiled floor of Matt's 17th-century home for our perusal was owned by a teenage Paul Kossoff prior to Free, and quite possibly traded with Eric Clapton and played onstage with Cream in 1967.

Kossoff apparently scraped the yellowed lacquer off the binding of the then-10-year-old guitar to restore it to its original white appearance, and blacked out the 'Les Paul Custom' legend on the truss-rod cover. He also wrote his name on stickers that he stuck to the underside of the control and switch cavity plates.

"When we started doing business, we tried that guitar maybe like five years ago," remembers Matt. "We went to see the guitar, but we didn't have the money. Then last December, another guy was selling it and we figured it out. It's a '55 Black Beauty bought by Paul Kossoff's father in the USA, and he brought it back to his son in London.

"There are pictures of Kossoff with short hair, 15-16 years old, playing that guitar," Matt continues. "He was playing it with Black Cat Bones before Free. He was trading a lot with Eric Clapton and you can see a picture of Clapton with that very same guitar in 1967 in Cream. The guitar initially came from Eric Clapton's tour manager."

It's a guitar with the blues in its DNA, and another very special one for Matt. "I'm a huge Paul Kossoff fan," he says. "When I discovered his music, I

ATB GUITARS

– FORMERLY ATOYBOY GUITARS –

NEW SHOWROOM JUST OPENED!!

Come and visit us, by appointment, in our newly refurbished showroom in Regency Cheltenham at the heart of the Cotswolds

All our stock will be on display for trial, together with a cool range of vintage amps and some irresistible coffee.

WE BUY AND SELL VINTAGE GIBSON AND FENDER GUITARS FROM THE 50'S 60'S AND 70'S - THAT'S ALL WE DO, AS SIMPLE AS THAT!

Visit us at www.atbguitars.com for full details and quality photos of all items
Follow us on Facebook or Instagram for news of daily arrivals

– AT THE TIME OF WRITING SOME OF THE ITEMS WE HAVE IN STOCK INCLUDE: –

1957 Gibson ES-5 Switchmaster
1956 Gibson ES-5N Switchmaster Blonde
1959 Gibson ES-355 Mono Stoptail
1960 Gibson ES-345 TDSV Cherry PAF's
1962 Gibson ES-335 TD PAF PAT
1964 Gibson ES-345 TDVC
1956 Gibson ES-175D
1959 Gibson ES-175D Players
1967 Gibson ES-330L Burgundy

1934 Gibson Super 400

1957 Fender Stratocaster Mary Kaye
1959 Fender Stratocaster maple neck
1961 Fender Stratocaster Blonde
1962 Fender Stratocaster Fiesta Red
1963 Fender Stratocaster Olympic White
1969 Fender Stratocaster S/B
1973 Fender Stratocaster LPB
1982 Fender Stratocaster AVRI

1952 Fender Telecaster ex-Lenny Kravitz
1953 Fender Telecaster
1956 Fender Telecaster
1958 Fender Telecaster Custom Prototype CATALOGUE guitar!
1967 Fender Custom Telecaster Candy Apple Red
1968 Fender Telecaster Thinline
1969 Fender Telecaster Sonic Blue

1959 Fender Jazzmaster Blonde
1963 Fender Jaguar Blonde Gold
1966 Fender Jaguar Olympic White

1952 Gibson Les Paul Goldtop
1955 Gibson Les Paul Goldtop
1968 Gibson Les Paul Goldtop
1958 Gibson Les Paul Custom
1960 Gibson Les Paul Custom
1974 Gibson Les Paul Custom
1955 Gibson Les Paul Junior
1959 Gibson Les Paul Junior 3/4
1960 Gibson Les Paul TV Junior
1956 Gibson Les Paul TV Special
1962 Gibson Les Paul SG STD Ebony Block
1963 Gibson Les Paul SG STD
1963 Gibson Korina Flying V White

1966 Fender Jazz Bass Sonic Blue MINT
1953 Fender Precision Bass
1980 Musicman Bass MINT!

1963 Gretsch Tennessean
1972 Dick Knight Custom Twin Neck ex Jon Camp Renaissance
1967 Rickenbacker 360/12 Gold Parts

1964 Epiphone FT110 Frontier
1968 Martin 00-18C

2005 PRS Employees Model Santana 2
2016 PRS DGT Private Stock
2015 Gibson True Historic Ace Frehley
2016 Gibson True Historic R9 Tom Murphy

WE WILL PAY EXTREMELY GOOD MONEY FOR SIMILAR VINTAGE GUITARS.

A selection of recent sales »

All The Best Guitars

1967 Gibson ES-335 TD Pelham Blue

1957 Gibson ES-5 Switchmaster

1952 Fender Telecaster Blackguard

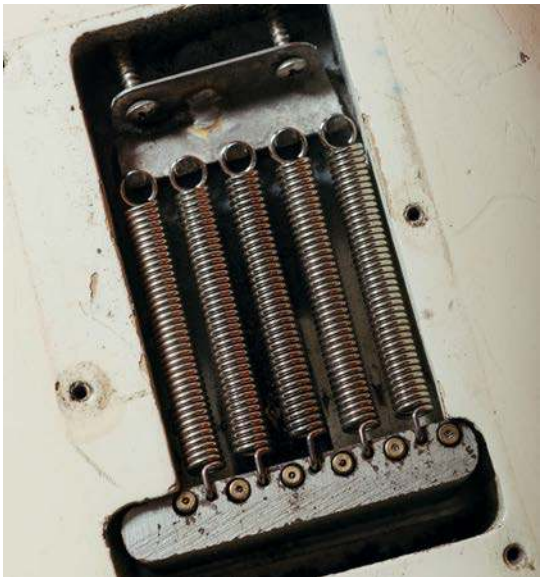
1956 Gibson Les Paul Standard MINT

1969 Gibson Flying V

1964 Fender Stratocaster Olympic White

www.atbguitars.com atbguitars atbguitars @atbguitars
Email: info@atbguitars.com • Tel: 01242 697607 • Int: +44 1242 697607

VOLUME
TONE
TONE



understood the genetic link between BB King, Paul Kossoff and Angus Young, with that vibrato. That was really important for me and after five years thinking I could never buy that guitar, I am very happy to own it."

JIMI HENDRIX'S 1963 FENDER STRATOCASTER

Our attention turns to the guitar that we referred to earlier – the precious cargo that rode part of the way here with us in the back of the van. One of Hendrix's first Stratocasters, Jimi played this guitar when he visited Juggy Sound studios in New York, where he worked in 1965 after parting ways with Little Richard. The Strat previously belonged to studio owner and R&B producer Henry 'Juggy' Murray Jr. It generally stayed at the studio, although Hendrix took it along to various other sessions and it even made its way to his father's house in Seattle. Jimi's younger brother Leon remembers seeing the guitar when the pair lived together for a time in 1968, while Seymour Duncan recalls working on the instrument's pickups.

The white paintjob is actually a very old refinish that may even have been done by Hendrix himself, who obviously had a preference for white Stratocasters. That said, his brother remembers him being less than keen on the mint-green 'guard.

A left-handed strap button was never added, but this might be explained by the fact that Jimi mainly played the guitar in the studio. There's also photographic evidence of him playing a Jazzmaster live with Wilson Pickett in 1966 using the stock, right-handed strap-button orientation. If it did get in his way, he obviously found a way to cope with it, and he could have done the same with this guitar.

"From what the provenance says, it was one of his first Stratocasters," says Matt of the 1963 model. "The tremolo arm was modified by him to be more playable for a leftie. You can see dings along the neck from rings that appear to be from a leftie player.

"In 1970, Jimi gave the guitar back to the guy who owned the studio as a thank you for giving him a chance in New York City, and it was later sold by his nephew. It's such a special guitar. When you plug it in and play it, the magic happens!"

EYEFUL TOUR

As our time with all of these amazing guitars comes to an end and we prepare to venture back into the traffic, we start to think about that magic. Some of the guitars

THIS SPREAD Was this the first Stratocaster that Jimi Hendrix ever owned? On the back, the guitar's finish shows evidence of Hendrix fitting the cavity cover the other way around, to speed up restringing. He also modified the vibrato arm for left-handed use, while his brother Leon has recalled that the guitar had black paint in its spring cavity

ABOVE A 1960 Gibson EDS-1275 in factory black, owned by Steve Howe. Featuring four PAF pickups, this ultra-rare instrument is the earlier incarnation of Gibson's double-neck and has a hollow body and spruce top with a German carve. "Find another one!" says Matt. "I could sell that guitar online 10 times every day, but we are keeping it..."

ABOVE RIGHT A Gibson Skylark lap-steel and matching 2008 prototype electric. The prototype was used on the road by Joe Bonamassa for slide on his version of John Lee Hooker's *Burning Hell*

RIGHT Matt's Guitar Shop store manager, Max Bruneau, strums the Jeff Buckley Telecaster

on these pages are objectively fantastic instruments, regardless of association. The David Knopfler Strat, for instance, is one of the nicest pre-CBS Stratocasters we've ever played and it stands out even in the company of other Fenders from the same era. And Spot? In terms of tone and feel, it's comfortably up there with the very best of the dozen-or-so Bursts we've spent a meaningful amount of time with and that top really is jaw-dropping.

And then there's the Jeff Buckley Telecaster. Matt's right – on paper, not many people get excited about 1983 Telecasters. Yet before you even plug it in, there's something about this guitar: a crystalline quality even to its acoustic voice that hints at the kind of beautiful clean tones that Jeff Buckley coaxed from it. Perhaps he played it so much that it opened right up, or maybe it was greater than the sum of its parts from the moment it rolled off the production line. Either way, we reckon that between Spot, the Knopfler Strat and the Jeff Buckley Telecaster, we've got the gig covered. What do you mean they're not for sale? Oh well, the search continues… *G*

Follow @mattsguitarshop on Instagram or visit mattsguitar.shop online to see the current inventory.

TWELVE

Lowden
GUITARS

ROOTS MANOEUVRES

For the past decade, Rival Sons have been keeping the classic-rock flame burning with riffs, hooks and killer guitars aplenty. Now attached to a major label and with horizons broadened accordingly, guitarist Scott Holiday and frontman Jay Buchanan sat down with us to talk remote cabins, legendary recording studios, and taking a more considered approach on explosive new album, *Feral Roots*…

WORDS JOSH GARDNER | **PORTRAITS** ELEANOR JANE

Anyone who tells you that rock is dead clearly hasn't bumped into Rival Sons recently. Quite aside from the monster riffs and killer hooks the band brings to bear every night on stages across the globe, the mere presence of guitarist Scott Holiday and frontman Jay Buchanan in a room is enough to make you think someone has turned the clock back to a time when rock 'n' roll excess was as much about daring threads as wild behaviour.

But as individually tailored as Scott and Jay are for our interview, the pair are here to talk about the business of bringing hard-rocking good times to the masses – and business is good. After four albums on Earache Records, the Long Beach four-piece have become the first rock band to sign to Low Country Sound, the Atlantic-backed imprint of Grammy-winning producer Dave Cobb. The first fruits of that relationship can be heard on new long-player, *Feral Roots* – an LP that feels like a definite step in a new direction from the band's raw, loose recordings to date.

"I think it offers a couple of things that you've never heard from the band before that you probably wanted to hear… I think!" Scott explains of *Feral Roots*' sound. "It's more expansive, but you don't have to worry about us going to Atlantic and selling our souls and being something crappy. They literally didn't do anything to bother us while we made it – they let us make the record that we wanted to make, and then they fucking loved it!"

CABIN FEVER

Part of the album's more expansive sound came from a more considered approach to songwriting – something the band had never had the opportunity to do before. "It is a matter of evolution, not revolution; it's the same jerk, new work!" Jay jokes. "We're trying to think of new ways to bring down the same beast. And this was a new approach for us."

"We spent more time writing, passing things back and forth," Scott adds. "We spent a week in this place called Hohenwald, Tennessee, we had this little writing cabin. It was real far out, really quiet and beautiful, and we would just wake up and start writing together, then go out into nature, swim in the creek and then meet back up later, make a fire and talk about the things we'd seen that day. It really set the tone for what we wanted to do, writing wise, and gave us the energy. Then we went home and began to work on those songs, passing it around until things were beaten into shape.

"That went on for months, which is the first time we've worked like that on a record for Rival Sons, and

ABOVE Jay Buchanan emphasises that this time round, the songwriting process was more considered than on previous albums

PREVIOUS SPREAD Purple reign: vocalist Jay Buchanan and guitarist Scott Holiday kick back following the release of new album, *Feral Roots*

it was great – the process was great. And then when we got to the studio, we had a collection of songs that were ready, but we treated it like our old records. We knew what they were, and we shared them with our producer, but with the rest of the guys it was: 'Well, here's what we've been working on, let's get to work.'

"Once you're all together, something new is going to happen, and that's how we interact both onstage and when we record together," Scott continues. "We challenge each other, we're inspired, and we become improvisational to a degree. So you're still getting something that's to a degree unpolished, and is really in its first living moments."

"It's more considered," Jay agrees. "We were sharing our ideas with one another, fleshing out this content into actual songs before going in. Not to the point where it's polished, but to where the song itself is at least more galvanised."

"This is our seventh record, and our goal was to not lose sight of the band we are, and be the best Rival Sons we could be," Scott affirms. "But at the same time, we didn't want to repeat ourselves in a negative way. I think that this record is our best attempt at accomplishing that. It's still raw, we want that! But I think there's a bit of articulation, and it's a little more directed."

SACRED GROUND

The new songs needed the right recording environment, and when it came to laying down *Feral Roots*, the band were able to call on an old-friend-done-good in longtime producer and friend Dave Cobb. Cobb has produced every Rival Sons album going back to 2009's debut *Before The Fire*, but since they last were in the room with him, his situation has changed somewhat.

"It all happened over that break we took… he's won a thousand awards, and he's going to have to buy another house just to store them all!" Scott jokes. "It's so exciting and gratifying when your brother that works so hard and does good gets recognised."

Having the hottest producer in Nashville in your corner opens doors – literally. To record *Feral Roots*, the band were not only able to use Cobb's base in the legendary RCA Studio A facility, but also the historic Muscle Shoals Sound Studio.

"So much has gone down there, the heritage is so heavy," Jay explains of the thrill of recording at RCA. "Aubrey Preston [RCA's owner and preservationist] has done a great job of remodelling, and he's worked so hard to save it and make it an historic landmark. The restoration… even when you go into the restrooms, the hallways, there's historic photography of events that have taken place in that building. You're cognisant of the entire history, and you can never forget where you are.

"Wherever we're working, we're ourselves, but I think in RCA Studio A and Muscle Shoals, being at these historic places, you feel the responsibility to the art. It isn't necessarily pressure… it's just remembering that you are on somewhat hallowed ground, so do the art justice and give your very best. We try to do that any time we play, but there's a little boost of confidence in seeing yourself on that timeline."

EXTRA MUSCLE

While working in RCA Studio A was always planned, given the Cobb association, the chance to record in Muscle Shoals Sound Studios – where the Stones recorded *Brown Sugar* and *Wild Horses*, no less – was the best kind of surprise.

"It was kind of last minute," Scott recalls. "Dave is on the board that takes care of RCA and FAME, and all these old studios. And after we'd done about half the record at RCA, he just went: 'Hey, I'd like to go to go to Muscle Shoals, do you guys wanna do it? But it won't be in FAME, we'll be in the Jackson Highway room.' That's the one I would have picked, anyway! I was like: 'Okay, so we get to make our record in RCA Studio A *and* in Muscle Shoals Sound? And we get to do it with a Grammy-winning producer?! Damn, this seems like it's all going really good!"

The move to Muscle Shoals for the final few days ended up producing some of the album's most interesting moments, as a result of a condensed three-week recording process. "The Muscle Shoals session was the last session that we had, and we knew that we had already burned up so much time, but we were sitting on some tracks that we really felt good about," Jay explains. "I think the title track, *Feral Roots*, *All Directions* and *Stood By Me* – these were songs

ABOVE Scott Holiday at Download 2016 with 'Excalibur', one of six Doug Kauer-built instruments he owns

that were brewing, but were heavy, and we knew they needed some serious treatment. So we said: 'Y'know, this is going to be a meaty morsel here, so let's give ourselves some time and push it back'. And then finally, really focusing in on those arrangements going into that last two-day session, we were able to knock those out. And it was really great, because they're a bit different."

WEAPONS OF CHOICE

As well as being a lights-out guitar player, Holiday also has a reputation as one of rock 'n' roll's most discerning gear hounds, with a library of guitars and pedals to make even the most minimalist player reach for their wallet.

"I think the last big tour we did I took nine guitars out," Scott chuckles. "Yeah, it's excessive… but that's rock 'n' roll! It's part of the show – it's full guitar porn! Years ago, I saw Tom Petty and all night him and Mike Campbell kept switching guitars. It was like… 60s Strats, then a Tele, then a Rick… Les Pauls, double-necks, acoustics, Country Gentlemen… on and on all night with these guitars! And I just remember freaking out about the guitar porn at the show.

"I think my dad was with me at the show and I turned to him and said: 'I'm going to do that! If this ever becomes my job, I'm going to do just what they're doing!' It was so fun, it was almost as fun as the music! And so now I'm in the position to do it. And I get that lots of people are 'one guitar guys' – I respect the shit out of that. But I don't care! I have this thing that I'm nerdy about, and I love guitars like people love cars.

"I love the variety of different sounds and different looks, and I think it adds an element to the show. It also allows my tech to have everything in tune, so it's better on everyone's ears!"

KAUERS OF POWER

While he might have a laundry list of instruments to hand on tour, Scott decided to keep things more stripped down in the studio… relatively speaking. "I used very specific guitars on this record," Scott explains. "I had a guitar made by my great friend and longtime confidant Doug Kauer. It's a Super Chief, which is like his 335-type, but an offset. It's one of the greatest guitars I've ever got – it's unbelievable! There are songs in it, and it's just really inspiring.

"I first became aware of Doug after I saw his builds on these dork websites that I'm always looking on to give myself a reason to want stuff I don't need, as we all do! And I thought that it was the coolest and most

innovative rock 'n' roll guitar, what he was doing with Firebirds was just the shit.

"So I cold-wrote him early in our career, and we had a few back and forth messages, but then we just didn't keep in touch. And then years later, he reached out to me, and thought *he* was cold-calling *me*! He was like: 'Hey I'd like to do something with you…' and I was like, 'Dude! I've been wanting to do stuff for years!' I think he'd just totally forgot – which is great! – but we ended up doing a few things together and ended up becoming great friends. He's a great guy and a great builder, and I just keep wanting to do new things with him. I think I have six Kauers now, or something crazy like that."

The album's other main guitar came to Scott via an encounter with a legendary luthier, and a photo that had haunted him for the best part of a decade. "I got to work with another of my all-time-favourite builders, Mr Stephen Stern of the Gretsch Custom Shop," Scott enthuses. "It started off when I received a message from Fred Gretsch, because all of my guitars have Bigsbys on them. I love the Bigsby, I put it on pretty much every single guitar I have – I use it like hand vibrato, like David Gilmour does.

"So Fred wrote to me saying: 'Hey, is there anything we can do for you? We just really appreciate what you do with our products.' Believe it or not people, there are still normal, nice people in this industry! So I replied, saying: 'No man, I just love it! I love the Bigsby, I'm super happy with it, thank you so much!'

But then one of Fred's assistants got back to me and said: 'Are you sure there's nothing we can do?' And I happened to be looking through my phone… there's a picture of this Gretsch Penguin that I've had for like 10 years, because I've loved it since I first saw it. It's a Custom Shop Stephen Stern-built Ocean Turquoise Penguin. I could never get it out of my mind.

"So I said to them: 'Well, there's one thing…' And they said, 'Alright, we'll put you in touch.' I showed the picture to Stephen and he said: 'We only built one of those, I remember that one!' So I said that was the guitar I wanted him to build, and he was like, 'Well, do you want to change it at all?' I said: 'No! It's perfect!' 'You don't want a signature on the pickguard?' 'No! I don't like that, I don't need to make it any more fancy – it's a Penguin! It's as fancy as it comes!' I did make one change in that I put the pickups I use in there. They're TV Jones, which I love. And of course, it's got to have a Bigsby!"

METAL MACHINES

Another guitar brand that's become a key part of Holiday's live and studio "guitar quiver" is French brand MeloDuende.

"They're good friends of mine," Scott explains. "They built me a Gretsch-inspired 'Billy-Bo', but it's made out of aluminium. It's a really, really beautiful guitar, really well crafted. It's got a chambered aluminium body, and a Bigsby and TV Jones pickups on it, a beautiful neck – it's really cool sounding. I also use a guitar they made me that's almost in the shape of a 335. We worked really closely together on the design, it's got a big Kay-inspired headstock and it's a mix of copper and aluminium, it's really beautiful."

Yamaha electric guitars might not be operating in the same rarefied boutique air as Kauer and MeloDuende, but Scott also used one of the Japanese firm's Revstar guitars… but it's a Revstar like no other.

"I built a prototype guitar with Yamaha!" he exclaims. "I use their acoustic guitars, and I have a very nice Revstar that I used on the last record, but it's not so much my thing live. So, on a whim, I said: 'Hey, I have an idea… I like that Revstar, but I think it needs to be way bigger and hollow, and it needs a big ol' headstock, and to effectively turn it into a Country Gentleman.' And they wanted to do it!

"So I went up to Yamaha where we talked about woods and sizes and radiuses and all that stuff…

"AT THESE HISTORIC PLACES, YOU FEEL THE RESPONSIBILITY TO THE ART. IT ISN'T NECESSARILY PRESSURE... IT'S JUST REMEMBERING THAT YOU ARE ON HALLOWED GROUND"

ABOVE Jay Buchanan onstage at Download Festival in 2016

LEFT Thanks to Holiday being blown away by the gear at a Tom Petty gig, if you catch Rival Sons live, expect to see an "excessive" number of guitars throughout

ABOVE Some of the material for the new record was penned in a "writing cabin" in Hohenwald, Tennessee. We're guessing that the upholstery was less purple than this...

because I'm just that nerdy! I also bounced some stuff off Doug Kauer, and it all turned out really well. It's big, I had to ask for the biggest headstock possible so the body looked right. I used the heritage of Yamaha in it, too, so the fret markers are taken off their old 70s guitars. I don't know if it's going to go into production yet. I have the only one ever built so far, but I hope they do it."

BOXING CLEVER

While Scott has always favoured Orange Custom Shop 50s live, in the studio, he's very partial to Supro amps, and took three very different boxes into the studio for *Feral Roots*.

"On the record, I used this new Supro Statesman," he recalls. "Tommy, the builder, is a friend of mine and he said: 'I've modelled this amp on your tone, you have to check it out, it's an homage to Rival Sons!' So I think I got one of the first ones and it ended up being the thing I used on almost everything.

"I used that, I used their 1600 Supreme, a tiny amp, and then on every record I've used this old thing with a six-inch speaker in it… it's so old, it's one of the first Supros ever, and it doesn't even have the badge on it yet, and if you plug in with the power on you get a little shock… [laughs]. It's that kind of thing! But it sounds huge, and it's that old adage: 'small amp, big tone.' Especially if you add fuzzes and treble boosters, that makes it sound huge."

It would be remiss of us not to ask the man known as 'Mr Fuzzlord' about pedals – especially given that his monster 'boards have attracted both envy and scorn from guitar players online. "I didn't use anything on this record and I'm going to retire all my pedalboards… nobody needs to rely on all that stuff," he deadpans, before letting out a wicked chuckle. "I get all this hate mail online when people catch a glimpse of this Death Star pedalboard that I've had put together… But what people don't realise is that it's over seven albums now, this 'board. Yeah, I don't need all that stuff, ladies and gentlemen – it's just because of all these records that we've made.

"I started out with a general couple of doodads that I used on the first record, a fuzz pedal, a delay, a Uni-Vibe and a wah. Then as you start to record and make songs, you start to get creative in the studio, you start to have fun. And if you have the opportunity to recreate the stuff you're doing in the studio, then why should I try to get Tone Bender and Fuzz Face and Octavia tones out of one fuzz pedal, when I can just get all that stuff that I used in the studio and put it on the floor? So that way, when I play the song, it sounds like the song! It's for the audience. I would way rather go out with four things, that would be lovely! But it's not going to be as fun for everyone, and that all exists to bring the show to the audience."

As far as specific new additions to his 'board for this album, Ohio builder EarthQuaker Devices became a frequent source of inspiration. "They're doing really, really good stuff," Scott enthuses. "I fell in love with that Erupter. I had like 10 of their gadgets… the Dispatch Master is a really cool pedal, too! I used that a bunch. I used a bunch of weird stuff like their bitcrusher, I used the Rainbow Machine on a bunch of stuff… that's a weird pedal! It's not really for you to 'play', it just does cool stuff!"

FERTILE ROOTS

While working in new environments with new gear, it's clear that Scott and Jay never wanted Rival Sons to lose sight of their roots as a live rock band – and it's something that was never far from their minds as the band pushed into new areas sonically and creatively.

"Each one of these songs becomes a personal mantra for us," Jay explains. "When you've had to repeat a song every goddamn night, when you next go in to record you think, 'Write things that you are going to want to do every night!' Because if you write a bunch of negative shit, you're going to be singing negative shit. Write about things that are going to make you feel good and that you can stand behind."

"We just have a really great feeling of where the band is, and where we are as writers and musicians and brothers in this group," Scott concludes. "We worked really hard and dug deep to give something to the people that they can enjoy. You're still going to get your Rival Sons – but it's Rival Sons-plus!" **G**

Guitars Built For
Working Musicians

With their killer looks, superb playability and awesome Trev Wilkinson designed hardware, Vintage Reissued Series guitars have really made an impact around the world, with a host of top name players using them on the biggest stages.

Check out the range of new models and colours today.

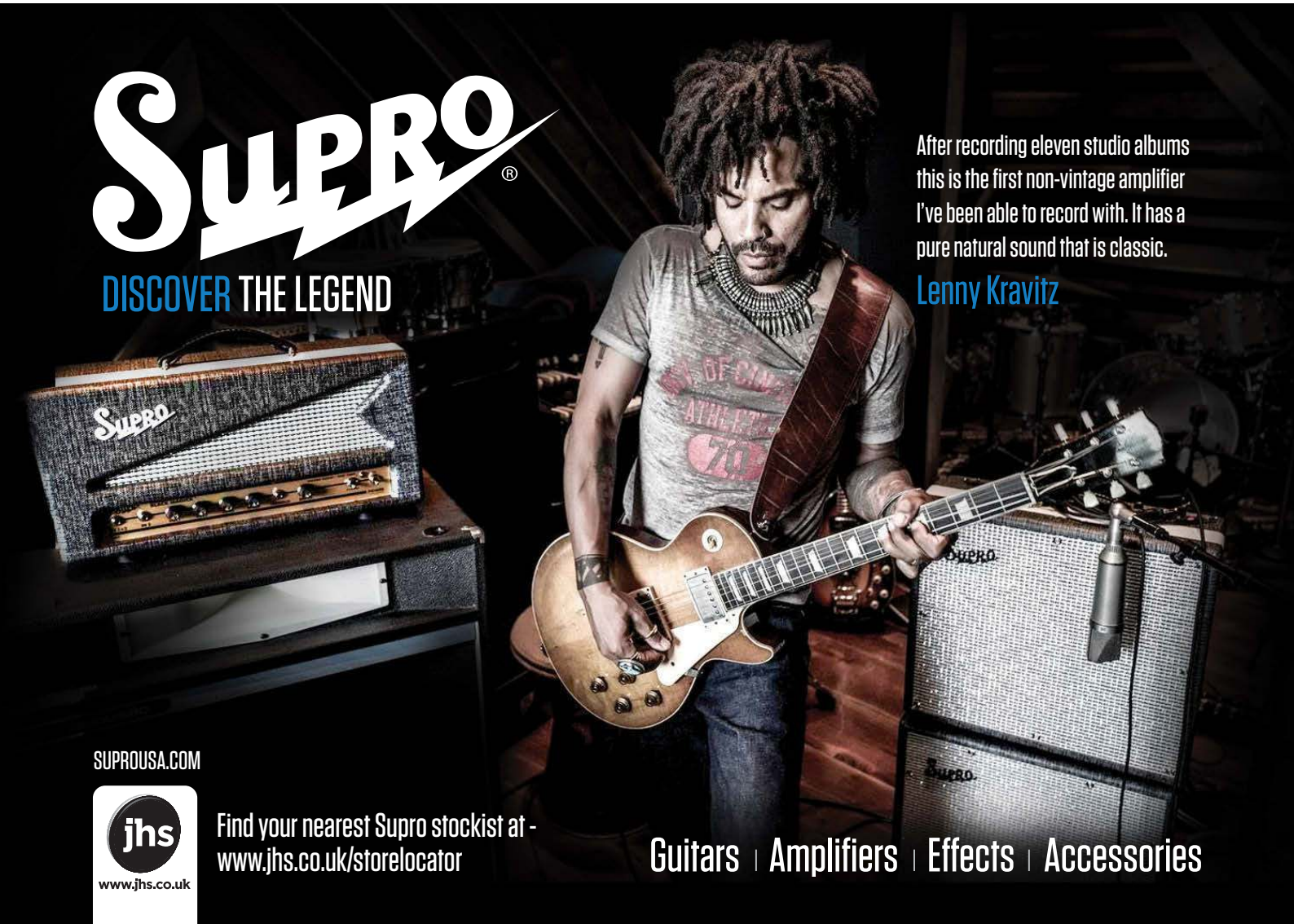
Vintage® REISSUED

Find your nearest Vintage stockist at -
www.jhs.co.uk/storelocator

jhs
www.jhs.co.uk

SUPRO®

DISCOVER THE LEGEND



After recording eleven studio albums this is the first non-vintage amplifier I've been able to record with. It has a pure natural sound that is classic.

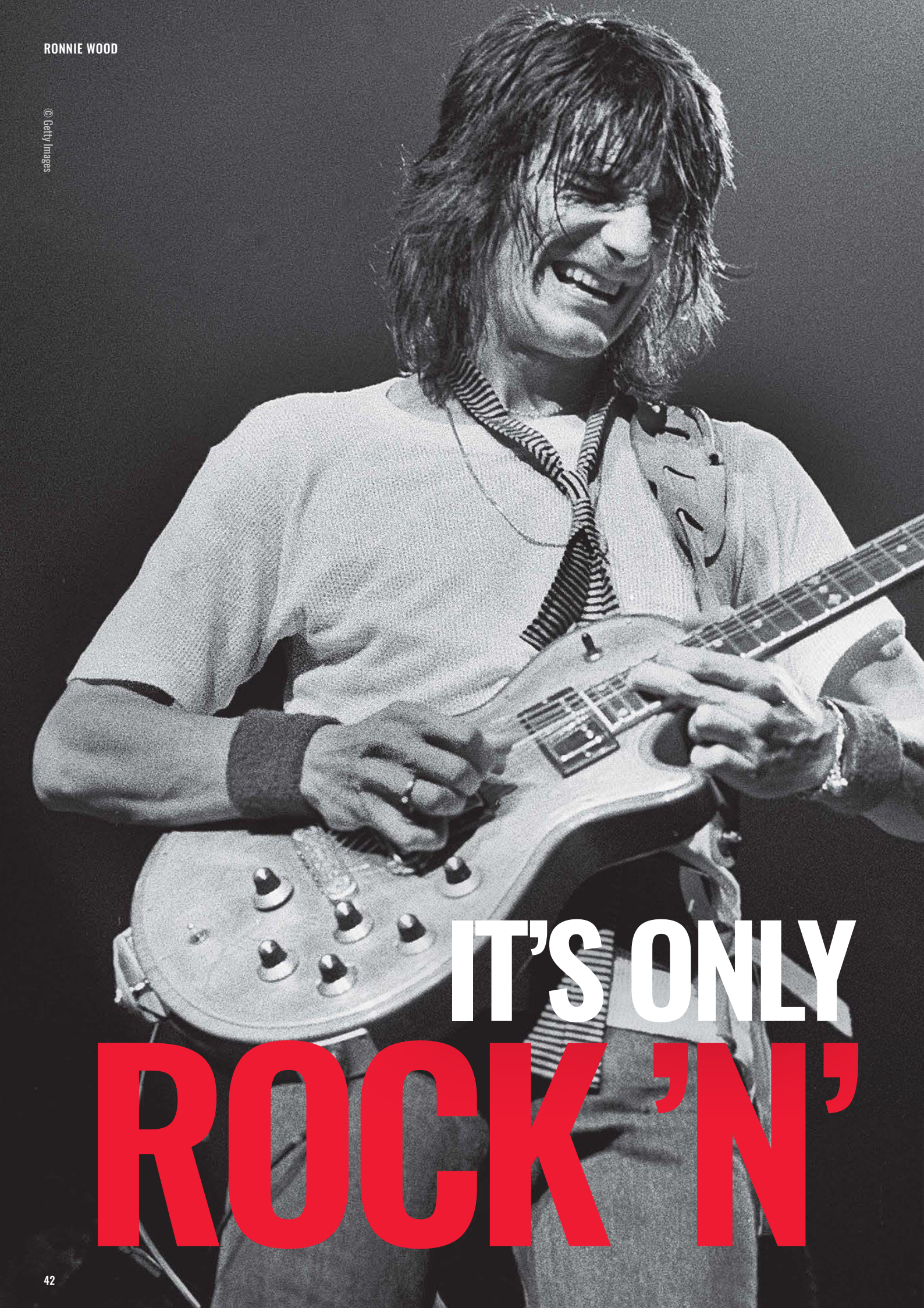
Lenny Kravitz

SUPROUSA.COM

jhs
www.jhs.co.uk

Find your nearest Supro stockist at -
www.jhs.co.uk/storelocator

Guitars | Amplifiers | Effects | Accessories



© Getty Images

IT'S ONLY ROCK 'N'

He's been the connective tissue for the world's biggest band for over 40 years, but Ronnie Wood has more than just six strings to his bow. A lavish new book, *The Rolling Stones Set Lists*, shows off his artistic flair, while sobriety and his young family have renewed his lust for life…

WORDS TERI SACCONE

RON ROLL

Ron Wood has experienced a rebirth. Not in a religious or New Age-y sense – but at the age of 71, he's beaten cancer and attained hard-won sobriety after decades of overindulgence. Re-energised and refocused, he has a young family, a renewed sense of purpose and he's finally recognising what truly matters to him.

Not content simply with playing guitar in the world's greatest rock 'n' roll band for over 40 years, the Rolling Stones guitarist has also maintained a parallel career as a respected painter. He's speaking now because of his latest project: a sumptuous new book called *The Rolling Stones Set Lists*, which offers rare behind-the-scenes insights into the creative process of the Stones.

Wood was born in 1947 into a self-described "water gypsy" family, and lived on a canal boat in London with his two older brothers. They not only turned him on to music, but also painters – Caravaggio, Rembrandt, Goya, the Impressionists and others – and he started drawing. As a young teen, he picked up a guitar and instantly became captivated by the inherent possibilities and challenges. He was soon playing well enough to join local bands. At 17, Wood and friends formed R&B outfit The Birds, in London. In '67, he moved onto The Jeff Beck Group, soon switching to bass for two landmark albums (*Truth* and *Beck-Ola*). After these, he joined the Faces along with ex-Jeff Beck Group singer Rod Stewart and returned to guitar.

He's famously woven together a repertoire of guitar techniques that make him the ideal sideman and six-string foil (he's also a master of both slide and pedal-steel playing), yet Wood's foremost guitar signature is his visceral feel. He's also effortlessly turned his hand to songwriting, with his fingerprints on rock classics such as *Gasoline Alley*, *Ooh La La* and *Stay With Me*; delivered solo albums (including *I've Got My Own Album To Do*, *Gimme Some Neck*), and collaborated with Bob Dylan, Aretha Franklin and David Bowie.

Wood became a Stone in the mid 70s, following Mick Taylor's departure, and instantly became Keith Richards' musical and spiritual sibling. They ignite the world's stages to this day, helping to maintain the band's reputation as an untouchable live act – a fact reinforced by their recent triumphant world tour.

Despite his jet-set lifestyle, Wood has continued painting over the years, with his portrait work collated in 2017's *Artist*. The new book, the enormous, colourful limited-edition tome *The Rolling Stones Set Lists*, features more than 100 vividly handpainted setlists. These are interspersed with road anecdotes, to present a privileged view of the band at work.

ABOVE Examples from Ron Wood's new book, *The Rolling Stones Set Lists* (photos copyright Ronnie Wood 2018/ ronniewoodsetlists.com)

OPPOSITE Ronnie poses after a Q&A session in London, at the launch of the 2018 *Confessin' The Blues* album, curated by The Rolling Stones

PREVIOUS PAGE Wood putting one of his many Zemaitis guitars through its paces with The New Barbarians in Atlanta in 1979

EVERY PICTURE TELLS A STORY

In the flesh, Wood is gregarious and looks far fitter than anyone who's lived so hedonistically probably deserves to. Although we cover much ground, we begin by discussing the book, which is imbued with Wood's innate playfulness. "The …*Set List* originals are big canvasses. Just one-offs. Pierre [de Beauport] my roadie, suggested I put these on canvasses. Then my publisher who did my *Artist* book, encouraged me to put them in a book. So here we are."

With the Stones touring over the last 18 months, we ask, was it challenging to find the time to put the book together? "The hard part, for me, was choosing which ones were going to be used. It was a pleasure to put them together. The ones that were both easiest on the eyes and had the most to say on the show day are the ones we included," Wood explains. "We have the boys joining in. Keith scribbled his little man here and there, plus instructions as to when to come in on a song. So it's really a peek into our rehearsals and shows."

Is there one gig included in *The Rolling Stones Set Lists* that especially resonates with him? "That'd be Cuba, because the fans enjoyed the gig so much and for many years, weren't allowed to have Western musicians there. That is a high point. The way the audience was buzzing, we could feel their gratitude. The music was almost secondary to their emotions, which were so strong. Just the fact that we'd gone to them was almost too much for them. I guess it was a bit like playing Moscow, as we did back in the day. There's a real give-and-take thing with the fans at times that is unforgettable. The passion is real."

Visual art has been Wood's own particular passion, and it's one that extends right back to his childhood, when he first showed a talent for it. "As a young kid, when my mum would come to my school, they'd say to her: 'You're the mother of the artist,' as I was

known for art. Before I reached my teens, some of my drawings were featured on *Sketch Club* on the BBC, with one winning a prize – which only furthered my interest in art. But I've been painting even longer than playing guitar, so they go hand-in-hand for me. Colour fills my life. Even the decoration in my homes is a riot of colour. Ultimately, art fills my life, art *is* my life – and will continue to be."

Because he has so much demand on his time professionally and personally, Wood has kept art studios in various locations to paint in solitude, including one in Barcelona. "I've also got one on the edge of Ashtead Forest. Right outside the studio, you walk out into the forest and see deer; plus, it's silent, peaceful. In there, I'm painting landscapes most of the time."

His evolution as a painter is ongoing. "I've done landscapes on and off, but now more intensely. I started doing abstracts as a kid, then moved into realism. But I'm returning to landscapes more as I've got older. Now I've got guitars growing out of the landscapes, so I call them 'guitarscapes'," he explains, showing off some of his wild creations.

RISKY BUSINESS

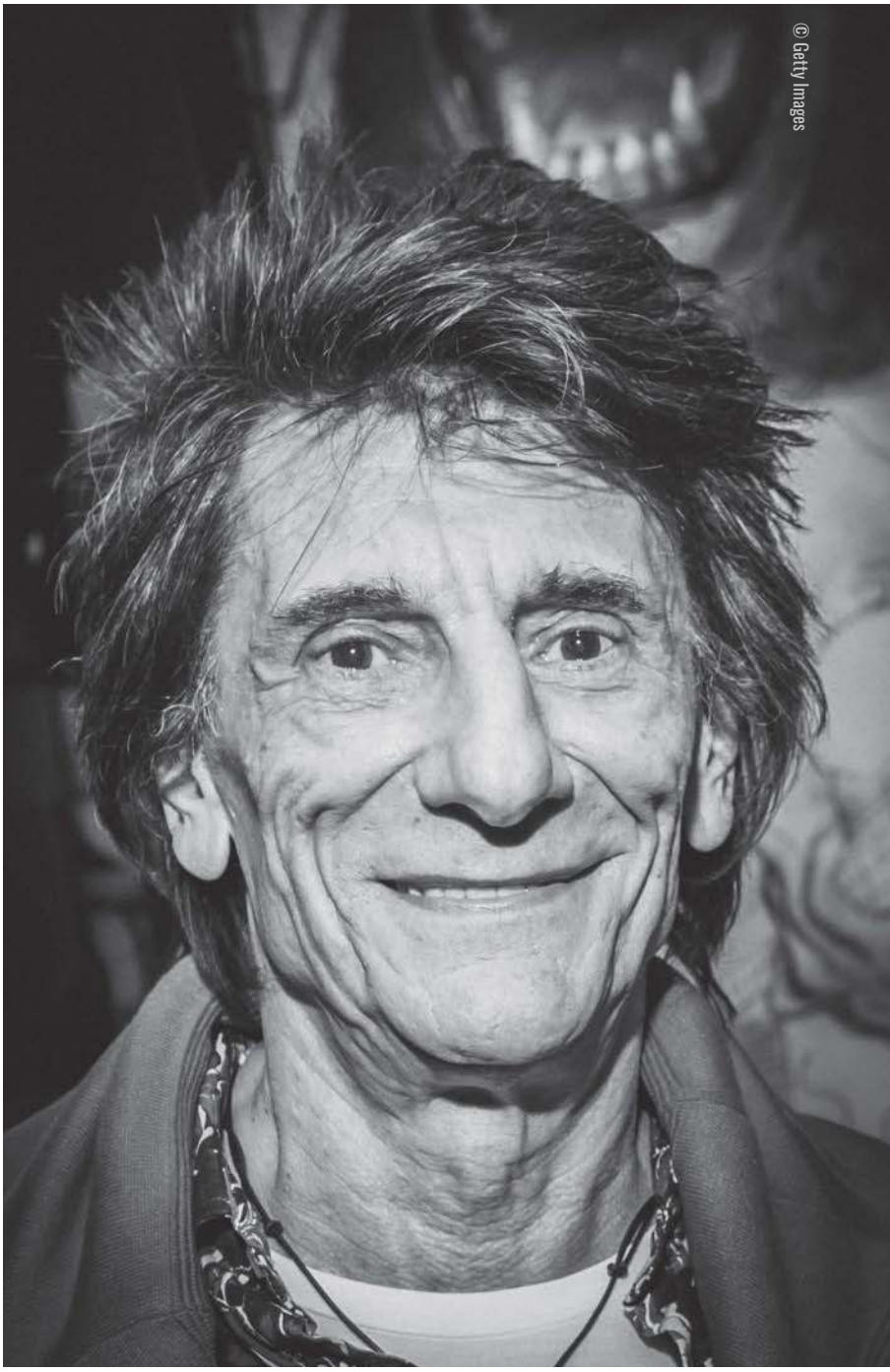
Ah yes, guitars. How does he keep the Stones' songs fresh live after playing many of them for decades? "We change it all up. Every song gets run through its paces and it's never the same twice. It's always brand new and fresh because we know the songs, but not too well, where they become routine or too polished – which is great. And that's where the element of risk is: our whole show can fall apart at any time and we love that feeling."

What effect did switching between guitar and bass and back have on his playing? "Switching back and forth, they actually fed into each other. And that period I spent on bass with Jeff brought me a new perspective with guitar. It provided me with a more melodic playing than if I hadn't been in that band. After I returned to the guitar, I went for the slide thing a lot more too, because of Duane Allman, who was such a huge influence on me."

Being the only guitarist in the Faces forced him to play both lead and rhythm, which "helped prepare me for the dynamics with the Stones". His playing, now so tightly interwoven with that of Keith Richards, makes them at times indistinguishable from each other… their synchronicity is sacred. "It's an organic process of give and take with us two. If we make fans happy, then we're happy."

Are they still close friends, we ask? "Yeah, despite that we live in different countries [Richards has long resided in the USA]. We are godparents to each other's kids and our grown-up children are close. It's like a big family when we're together on the road, because everyone comes out to join us."

It's the stuff of Stones folklore that Charlie Watts listens to Keith as the human metronome of the

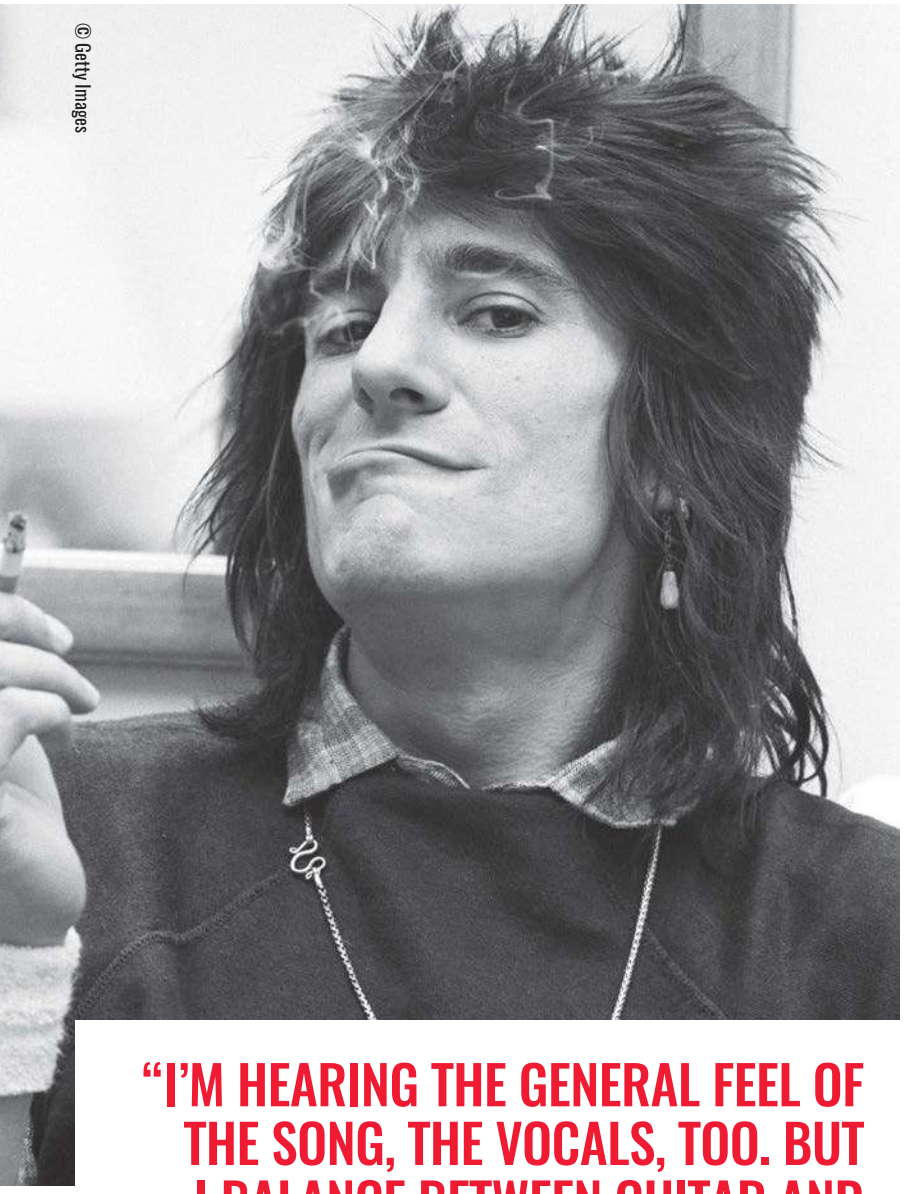

© Getty Images

PRODIGAL RON

Ronnie Wood's biggest life lesson...

"I'd say it's listening to that little voice we all have inside of us. I always heard mine, even when I was still using. It said: 'You've had enough now, Ronnie.' That inner voice tells us the truth," Ronnie tells us. "Eventually, I was able to listen and got clean. But it took a while." So, we ask, was it that same inner voice that told him, way back in the 60s, that he'd one day play with the Stones?

"Yeah, I just knew I would. I went to the Stones' Hyde Park show in '69 after Brian died. I was walking around the perimeter of the park, in a sea of people, when a car pulled up and Jagger and Charlie spotted me, got out, came over and we had a chat. I just knew then it was sealed that I'd be a Stone. Jagger never forgot it, because when Taylor left the band in '74, I was there that day in the room with them and was invited to join them then. I couldn't join immediately, as I was still with The Faces. But a year later, I finally joined the Stones."



© Getty Images

“I’M HEARING THE GENERAL FEEL OF THE SONG, THE VOCALS, TOO. BUT I BALANCE BETWEEN GUITAR AND BASS, AS I MUST HIT A BALANCE BETWEEN THE OTHER FOUR”

ABOVE Ron in 1979, in the New York Plaza Hotel, on tour with Keith Richards in The New Barbarians

ABOVE RIGHT ...*Set Lists* features reprints of beautifully handpainted canvasses such as this one, often embellished by Jagger and Richards (photos copyright Ronnie Wood 2018/ ronniewoodsetlists.com)

band. But who does Wood listen to? “I’m listening to Charlie, but I’m also conscious to play behind the beat, and I’m hearing the general feel of the song, the vocals, too. But I balance between guitar and bass, as I must hit a balance between the other four.”

Since his and Keith’s parts are so rhythmically interwoven throughout a Stones set, when it comes to playing lead guitar, does he enjoy stepping into the spotlight? “When I’m on a roll, I prefer to do my lead licks, yeah, definitely,” Wood smiles. “I do enjoy playing my Chuck Berry-style roots and the Eddie Taylor bluesy stuff. I still listen to Big Bill Broonzy, Elmore James, Hop Wilson, Grant Green, Matt Murphy, Hubert Sumlin… their styles have influenced me, resulting in my own style.”

BAND OF BROTHERS

Wood owns an enviable guitar arsenal of vintage collectibles, but doesn’t take priceless gear out on the road. Naturally, he does have dozens of guitars at his disposal every night. “If we do 23 songs, as we did on the latest tour, I play 23 different guitars and every song is in a different tuning, too.”

After decades of touring, does Wood still experience jitters as he prepares to play to huge crowds in stadiums? “I do, but those are actually a nice feeling. It feels like you have to step up to the plate, it’s excitement and it makes life worth living.”

And after all the time that’s gone by, does he still socialise with the Stones? “We do get together occasionally when we’re not working, but the magic is to keep it sparse between us. I’m so lucky to have my art as my other self expression, to be able to put my creativity on a canvas when we’re not making music. No day is the same. Tomorrow, I’m doing a flamenco documentary. I’ll be painting a canvas of Paco Peña performing, taken from sketches I did at his last live show in London recently.”

Wood is also thankful that his art offers him creative freedom outside of music. “I will say I’m very fortunate to be painting, because there is so much downtime with the Stones when we’re not working. So painting, for me, is still a serious creative outlet. With guitar, I’m known as a slide player and rock guitarist, which is a defined genre. My art allows me to explore more. I break the confines of a chord sequence with my art. I’m able to do what I want, without having to think about being part of a band. No restrictions. For me, art and music are so similar that they bounce off one another, making me the person who I am.” **G**

***The Rolling Stones Set Lists* by Ronnie Wood, the limited-edition book, is available from Genesis Publications. Buy it from at ronniewoodsetlists.com**

THIRTEEN

Lowden
GUITARS

lowden
GUITARS
12
.53
LIGHT
ACOUSTIC TREATED
lowden
GUITARS
13
.56
MED
ACOUSTIC TREATED
lowden
GUITARS
13
.56
DADGAD
ACOUSTIC TREATED
PHOSPHOR BRONZE
lowden
GUITARS
11
.52
EXTRA
LIGHT
ACOUSTIC TREATED
PHOSPHOR BRONZE
lowden
GUITARS
12
.56
LIGHT
MED
ACOUSTIC TREATED
PHOSPHOR BRONZE

FIND YOUR TRUE VOICE

Designed for sustained warmth and clarity to
enhance the true character of every guitar.

lowden
GUITARS

COMING 2019

lowdenguitars.com

Seamus
leaney
istrict
id
Circle

EX AND WHY

Indie-folk darlings Daughter have become one of the genre's most acclaimed bands and frontwoman Elena Tonra has developed a reputation for searingly honest songwriting. Her first solo album, released under the moniker Ex:Re, takes things to another level and places her guitar playing front and centre…

WORDS JOSH GARDNER | **PHOTOGRAPHY** ELEANOR JANE

Sometimes, it's hard to really process the events of our lives until we have the opportunity to hop off life's treadmill and take stock. That's what Elena Tonra did with her first solo project, Ex:Re, which was recorded when, after three critically acclaimed albums and four EPs, Daughter went on hiatus in early 2018.

"We decided to have a little break, because we realised that we'd been together and working together for about eight years, so we decided it would be nice – in a friendly way! – to spend some time apart," the affable 28-year-old explains as we chat with her and producer Fabian Prynn in the intimate London studio where much of the album was recorded.

Most of us might take a nice long holiday under those circumstances, but Elena had an itch to scratch. 'Ex:Re' is pronounced 'X-ray' but is a play on 'regarding ex', and chronicles the aftermath of a breakup she went through just over a year ago.

"It had been probably over the last year and a half I think, compiling little notes and demos," Elena says. "After Daughter's last official album, we made a soundtrack, [2017's *Music From Before The Storm*] and started renting a space to do that in, but we really liked having our own studio. So after the soundtrack was finished, we kept renting it for a while. It was great because it felt like 'going to the office' a bit, in a good way – getting a bit of structure. So that's when I began to concentrate on addressing these ideas that had come out of break-up writing, really, and I started making demos."

The resulting album is almost uncomfortably raw at times, but it's also some of her finest work – an album that eschews much of the electronic influence that's become part of Daughter's sound in recent years, instead placing Tonra's atmospheric, minimalist guitar playing front and centre.

"Well, it's sort of my job!" she says, laughing. "My main instrument is guitar, so that's the one that I'll always gravitate towards when I'm writing. For this record, just because there happened to be a piano in our little writing room, I started writing on piano as well, but most of the time I write on guitar, and that's how all my parts in Daughter have been.

"It feels like to me that's where my home is, whereas for Igor [Haefeli, Daughter guitarist], he's definitely the more wizardy on guitar of the two of us! But I don't know if he thinks he's just a guitar player. He's into the production side of our Daughter records. So I guess it was naturally more guitar-y, because that's just how I write."

STEPPING OUT

Given that she's spent years in a band with another guitar player to share the load with, we wonder if Elena felt any pressure being the sole guitar player in Ex:Re, but she's forthright in her response.

"I kind of quite liked the idea of that, to just have to do my own thing," she insists. "Igor and I work together really well and are complementary as guitarists, but I guess – and I sound quite selfish

THIS PAGE Elena Tonra inside the 4AD studio in London in which much of the Ex:Re album was recorded

THIS PAGE A 1964 Gibson LG-2 loaned from 4AD A&R man Ed Horrox, once used by Elvis in one of his film roles

"I ONLY EVER REALLY USE A THUMBPICK, EVEN WHEN I'M STRUMMING... IT'S LIKE A MITTEN! THERE'S LESS CHANCE OF LOSING IT, BECAUSE IT'S ATTACHED TO YOU!"

here – in a way, sometimes I was quite conscious that, by listening to our records, sometimes people would assume that I was just singing and writing the lyrics, and that often it's not necessarily known that they're my guitar parts. So the ownership thing of being the main guitarist in this was quite nice! That's not in any way a bad vibe against Igor, but I just liked that I could do my own thing here.

"It's silly, because I shouldn't be reading them, but there are things that have been written about Daughter where it's assumed that a guitar part is Igor's, and Igor hates that as well. He's like: 'Um… I don't think they're talking about my bit there!' [laughs] So there is still the noticeable thing that happens a lot, of: 'Oh that must be his part.'

"I feel like I know where my abilities lie, and I know what my style is and what I'm doing – I'm definitely not a wizard. I would say I'm definitely more of a writer than I am a 'lead' guitarist in that way, but I think there was a slight element of trying to make sure that it was known that, yes, I do play!"

UNCONVENTIONAL BEGINNINGS

Elena's route to guitar playing started in her early teens: "I think when I was about 13? It was my brother's guitar that I used to nick when he wasn't in the house," she recalls. Her love of guitar was further fuelled by an early affirmation that, despite the nonsense stereotypes that still persist in some quarters, playing guitar was very much a job for a woman.

"One of my really early CD was a compilation called *Girls And Guitars*, I think? It was very strangely titled!" she chuckles. "But even though the title was weird, it had Joni Mitchell, Janis Ian, Carly Simon… I used to listen to it all the time. I also used to listen to a lot of other probably more embarrassing CDs, but as a result, I guess I never felt that playing the guitar was a strange thing for a woman to do."

Weirdly named compilations aside, the other key factor that pushed Elena into guitar playing was that most relatable of teenage issues – being something of an introvert. "I had this mate at school called George, who I still think is probably the best guitarist I've seen, playing wise. He taught me how to play, so he's

probably my guitar hero!" she explains. "It started when we were at a house party, and being that we were maybe both a bit socially awkward, we just sat on this bed, and he played guitar and showed me how to play like him.

"It wasn't like strumming patterns, or chords, or anything like that. It was mainly altered tunings and fingerpicking. So I kind of learned that way first, and then after that it was like, 'Oh, and there's this thing called a barre chord!' And I'm still shit at it, to be honest, so I don't really attempt that! Then I went off for a couple of weeks with what I'd learned, and came back and played George the song I'd written, and he was really encouraging. I think that was the start of me feeling like I could maybe do this thing to an alright degree. I do actually quite enjoy playing with a pick nowadays, but I only ever really use a thumbpick. Even when I'm strumming, because it's more grippy – there's less chance of it flying out of your hand [laughs]. It's like a mitten! There's less chance of you losing it, because it's attached to you!"

SOMETHING OLD, SOMETHING NEW

When it came to recording *Ex:Re*, Elena knew that she needed a creative foil to help her achieve what she wanted for the record, and her friend Fabian fulfilled this role. "We just played through the songs together and you said: 'Would you like to make an album… in a month?'" Fab recalls, chuckling. "Doing something in that period of time is actually quite exciting – you can't really second-guess yourself, because you don't have the opportunity to!"

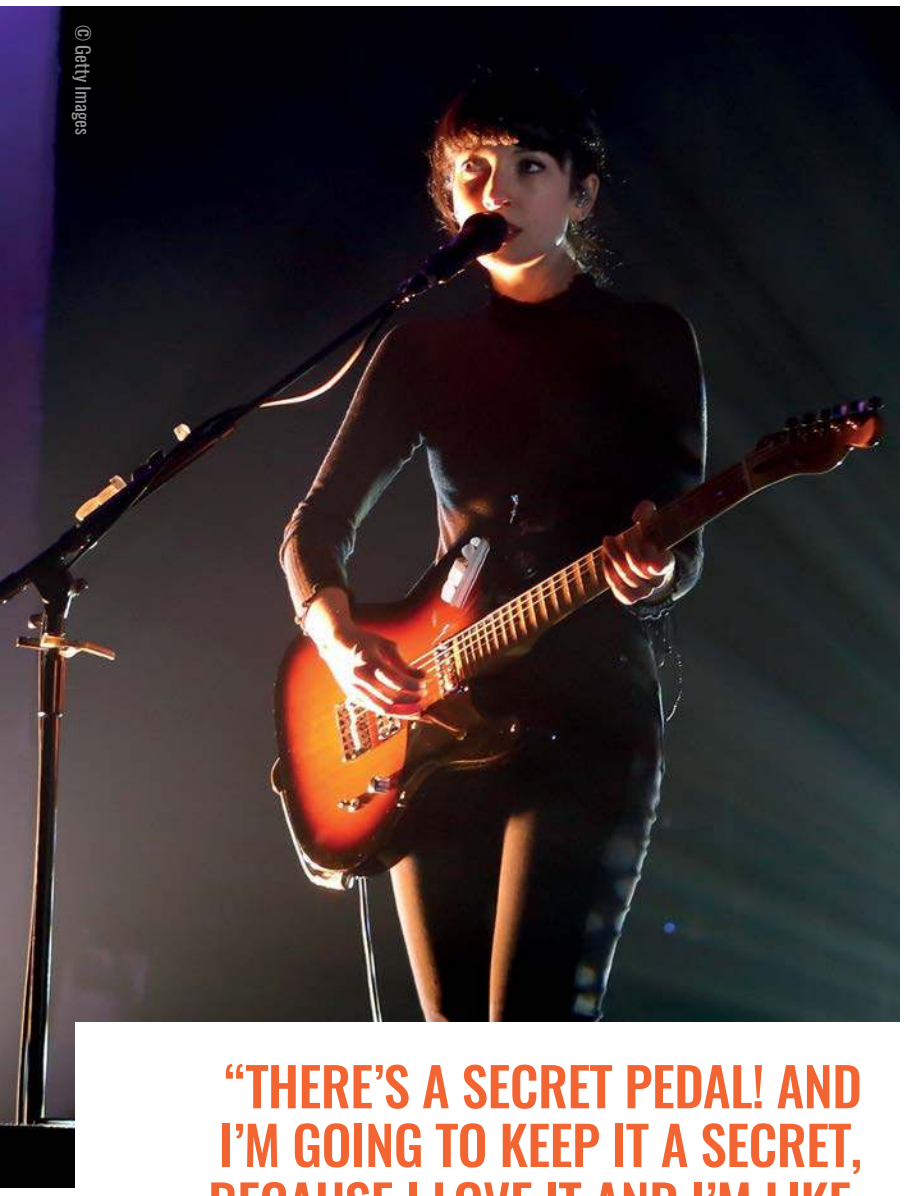
"It was really fun!" Elena adds. "It was a strangely fun way to make a record about a not-very-fun time! Because we didn't have any time really to undo the things we were doing, we worked quite instinctively and just kept going."

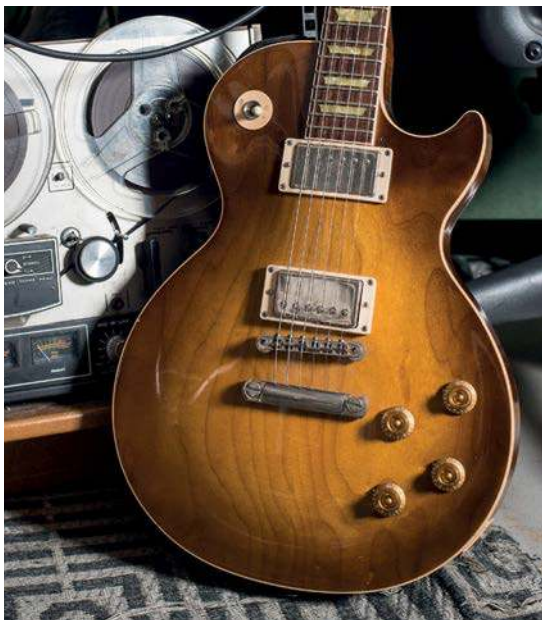
This instinctive approach is evident on the raw, rhythmically interesting guitar work throughout, which combines a mix of looped demos and happy accidents. "*Where The Time Went* is probably my favourite to play, just because I didn't really know that it was in an interesting time signature when I wrote it," Elena explains. "It felt like a very instinctive guitar part, and the song just fell out from that. I like the way that the guitar acts as not necessarily as a guitar part. So in *New York*, it's this loop which is cycling around and around, but it forms the base of it, and it gives the storyline that kind of drunk feel, because it's not quite in time – it sort of drifts in and out.

LEFT
Tonra's guitar of choice on the album was this Fender Classic Series '72 Telecaster Deluxe

TOP RIGHT
Elena bought this Guild M-120 acoustic because her childhood friend and guitar mentor George had the same model

BOTTOM RIGHT Tonra's Fender Twin "blew up" in the studio


© Getty Images



"THERE'S A SECRET PEDAL! AND I'M GOING TO KEEP IT A SECRET, BECAUSE I LOVE IT AND I'M LIKE, 'I DON'T WANT EVERYONE TO KNOW THE TRICKS!'"

ABOVE RIGHT The borrowed Les Paul in all its glory – it was used with a Marshall JMP with surprising results

ABOVE Tonra on stage with Daughter using a Fender Cabronita Telecaster

"Some of them are accidental, because I use the looper as a tool for writing, it ends up like that's the only way it can be. So on *The Dazzler* and *New York*, when I was demoing them, I had the guitar part on a loop so I could record for half an hour, throw out words at it and try different melodies. But then those just became the parts – because afterwards, it just worked."

"I think from demo to finished thing, pretty much the whole album stayed the same," adds Fab about the album's evolution. "It was all built around the guitar parts and the vocal, really. With the exception of a few overdubs, it was all really formed before we even got into record the final thing."

KEEPING SECRETS

When it came to bringing gear into the studio to record the album, Elena leaned primarily on her trusted Telecasters. "When I started playing electric, I pretty much exclusively played Telecasters," she explains. "Most of my songs on the album are my Telecaster Deluxe, which is a Classic Series '72. It's a guitar that I play in Daughter, and it's usually in drop D – well, double-drop D to be accurate, because both top and bottom strings are tuned down to D. But then I have another guitar that I really gravitated towards when I was writing, which is always in drop C#, so most of the songs on this record are in that."

The acoustic guitar on the record came courtesy of 4AD A&R man Ed Horrox, who loaned Elena a '64 Gibson LG-2 apparently used by Elvis in one of his film roles ("Elvis held it!"), while another key sonic addition is a pedal that's shrouded in mystique…

"There's a secret pedal!" Elena exclaims. "And I'm going to keep it a secret, because I love it and I'm like, 'I don't want everyone to know the tricks!' Igor bought this pedal about a year ago or so, and we used it on the soundtrack… and I just loved it so much, I was like: 'I'm going to copy you!' And, I wouldn't say he got angry, but he was just a bit like: 'No! No, it's my great pedal!'

"But, I did copy him… and it is great, and now I am going to keep the secret of it because it's wonderful. I don't even know what you'd call it, it's like a glitchy, bitcrush-y… is it called a granular delay? All I know is that you turn it on and just does the wildest, sometimes uncontrollable things!"

Surprisingly, given her affinity for Fender guitars and amps, some of the album's tones came from that none-more-classic rock combo of a Les Paul through an old Marshall JMP amp.

"That was a bit of a surprise! I blew up the Fender Twin in the studio," Fab says sheepishly. "A lot of people who are Fender-inclined might not try them, but they're pretty incredible!" Elena agrees, adding: "It was like, 'Oh well, that amp's working, so let's have a go!' And it sounded really good."

On an album where following her instincts yielded such impressive results, why would we expect anything else? ***G***

Ex:Re's self-titled debut is out now on 4AD. Follow her on Twitter and Instagram @elenatonra

M80
On The Move
Built for the modern musician going places.
CVL
Behind The Scenes
Expertly designed to support the creative lifestyle.
DESIGNED FOR CREATORS
mono
PFX
For The Stage
Thoughtfully crafted for the perfect on-stage performance.
mono
mono®
For more information visit www.monocreators.com
https://bnd.la/MONO

CODAMUSIC

www.coda-music.com

Visit our dedicated 2 storey acoustic showroom in Stevenage Old Town

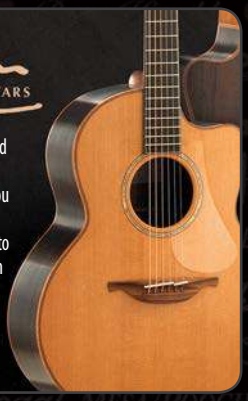
This showroom and demo facilty is home to an enormous choice of exquisite acoustic instruments from Bedell, Collings, Gibson, Gretsch, Lowden, Martin, National, Taylor, Yamaha, Lag and many many more!!

100's of secondhand guitars, amps & pedals in stock, see www.coda-music.com for an up to date list.

We buy secondhand guitars - bring yours in for a quote & try something new at the same time

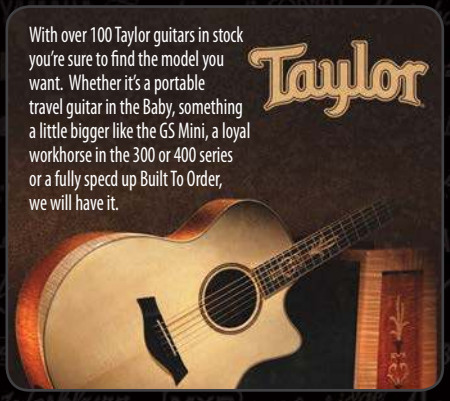
Lowden GUITARS

If you have ever seen or heard a Lowden guitar then you really don't need us to tell you how beautiful they are, from their exquisite build quality to their legendary tone Lowden guitars really are a thing of unbelievable beauty!



Taylor

With over 100 Taylor guitars in stock you're sure to find the model you want. Whether it's a portable travel guitar in the Baby, something a little bigger like the GS Mini, a loyal workhorse in the 300 or 400 series or a fully specd up Built To Order, we will have it.

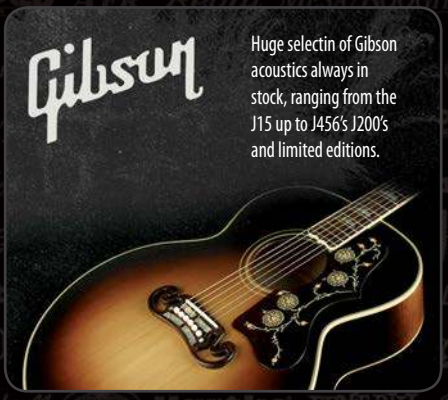


C.F. Martin & Co. EST. 1833

Martin have been creating the finest acoustic guitars since 1833. We always have around 100 Martin guitars in stock, ranging from entry level X series to D42s and Custom Orders.

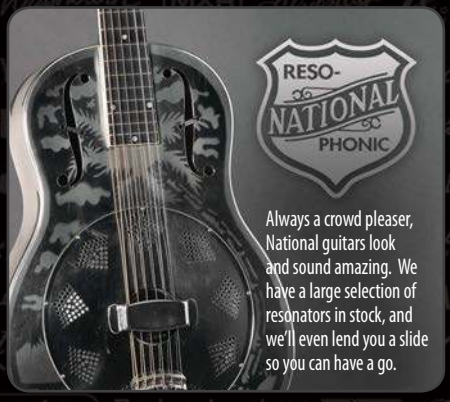
Gibson

Huge selectin of Gibson acoustics always in stock, ranging from the J15 up to J456's J200's and limited editions.



RESO-NATIONAL PHONIC

Always a crowd pleaser, National guitars look and sound amazing. We have a large selection of resonators in stock, and we'll even lend you a slide so you can have a go.



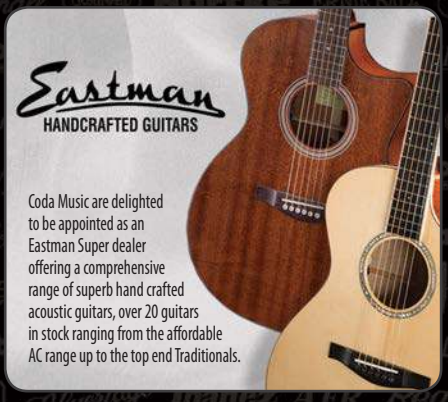
Brook guitars

We're delighted to be stocking Brook Guitars. Custom Made in the UK in the heart of the West Country.

FINE STRINGED INSTRUMENTS
Hand crafted in Devon, England

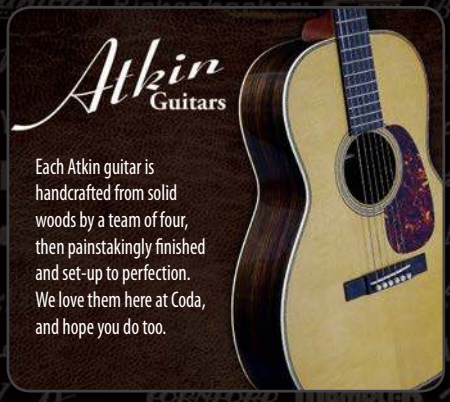
Eastman HANDCRAFTED GUITARS

Coda Music are delighted to be appointed as an Eastman Super dealer offering a comprehensive range of superb hand crafted acoustic guitars, over 20 guitars in stock ranging from the affordable AC range up to the top end Traditionals.



Atkin Guitars

Each Atkin guitar is handcrafted from solid woods by a team of four, then painstakingly finished and set-up to perfection. We love them here at Coda, and hope you do too.



Bedell GUITARS

Incredible craftsmanship using only responsibly sourced tonewoods.

These beautiful guitars are all hand built in the USA adhering to strict environmental policies regarding the use of exotic hard wood...finally you can have an incredible sounding, gorgeous looking acoustic instrument and be 100% guilt free!

Epiphone

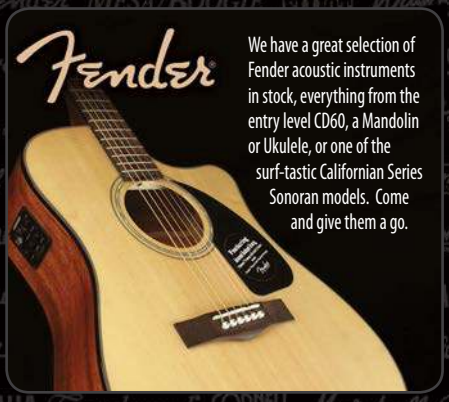
We always keep over 100 Epiphone acoustic guitars in stock. You're sure to find your next Epiphone acoustic at Coda Music

Collings GUITARS

Amazing selection of Collings acoustics in stock.

Fender

We have a great selection of Fender acoustic instruments in stock, everything from the entry level CD60, a Mandolin or Ukulele, or one of the surf-tastic Californian Series Sonoran models. Come and give them a go.

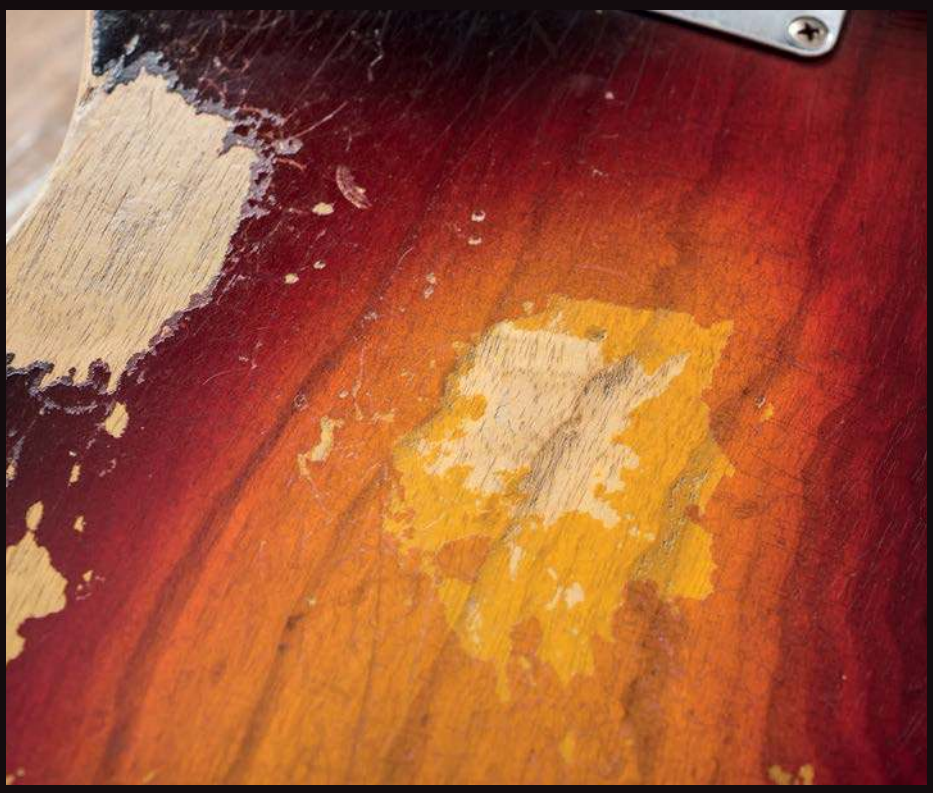


51a High Street, Stevenage, Herts, SG1 3AH t: 01438 350 815 e: stevenage@coda-music.co.uk
Acoustic Centre 27b Church Lane, Stevenage, Herts, SG1 3QW t: 01438 350815 e: acoustics@coda-music.com

Instant decision 9 months 0% finance
available on all new products over £300 on our website

THE MONEY SHOT

FENDER CUSTOM TELECASTER PROTOTYPE



If you're feeling a sense of déjà vu from these pages, we don't blame you. Recently unearthed by our friends at ATB Guitars in Cheltenham, this is the prototype Custom Telecaster that starred in Fender catalogues from its introduction in 1959 right up to 1966. Recognisable as the same instrument due to the double-bound, one-piece ash body's distinctive grain pattern and unusually wide sunburst, the guitar – which has a neck date of 10/58 – was used as the catalogue model for both the Custom Telecaster and Custom Esquire, posing with an alternative pickguard when photographed in single-pickup configuration.

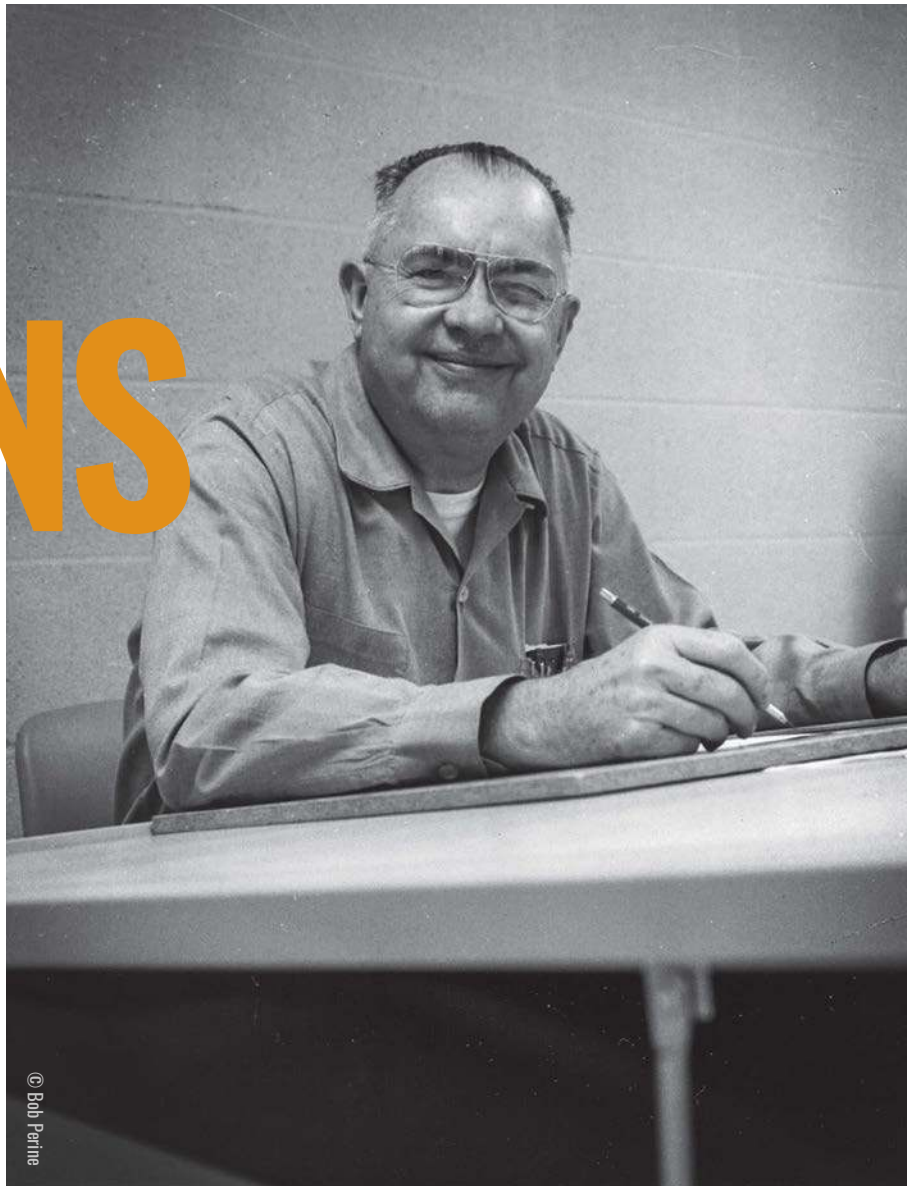
Interesting transitional specifications include an early slab rosewood 'board, walnut plug and skunk stripe, and while the peghead logo predates the 'Custom Telecaster' logo that would arrive later in 1959, the decal and position are consistent with the original catalogue shots. This instrument was obtained as a husk and restored lovingly with vintage parts – visit atbguitars.com for the full story. **G**

TELE VISIONS

THE ORAL HISTORY OF THE TELECASTER

The Fender Telecaster was the first – and many still insist, is the definitive – mass-produced solidbody electric guitar. Here, the people who introduced it to the world and helped turn it into an enduring musical icon tell the remarkable story of its creation…

WORDS TONY BACON



This is the insider's story of the birth of the Fender Telecaster, the first commercial solidbody electric guitar. The Telecaster was a factory product, stripped down to its essentials, built from easily assembled parts, and made at a relatively affordable price. Guitarists of every stripe have come to love the Tele for its elegant simplicity and for its dry bite and twangy punch. Back when it first appeared in the early 50s, it was, quite simply, a revolutionary instrument. This oral history about the birth of the Telecaster comes from interviews I've done over the years for my various books about Fender.

Leo Fender opened his Fender Radio Service store in 1938, and his first guitars were electric lap-steels, made in the mid 40s with his partner, Doc Kauffman, and using the shortlived K&F brand. Doc left, and Leo renamed his new company in 1947 as the Fender Electric Instrument Co, based in Fullerton in Orange County, California, and continuing to produce electric steels and small amplifiers into the 50s.

Fender's new solidbody electric was at first called the Esquire, advertised in 1950 with a single pickup, which morphed into the two-pickup Broadcaster, first offered in about October of the same year. Gretsch objected to the use of the name Broadcaster, and the snipped-decal 'Nocaster' was sold from around February to April '51. Finally, around April 1951, Fender's new guitar was given the name that we know best today, the Telecaster.

The people you'll hear from are James Burton, who acquired his first Telecaster in 1953; George Fullerton, who was at Fender from 1948 to 1970; Dale Hyatt, a Fender salesman from 1946 to 1951 and again from 1955 to 1972; and Don Randall, who at first worked for Radio-Tel, Fender's distributor, from 1946 to 1953, then as Fender's head of sales from 1953 to 1969.

ABOVE Bob Perine's famous portrait of Leo Fender at the drawing board

OPPOSITE Fender Broadcasters were only made between autumn 1950 and March 1951, and are the most coveted and valuable models in the Telecaster family tree

EARLY DAYS

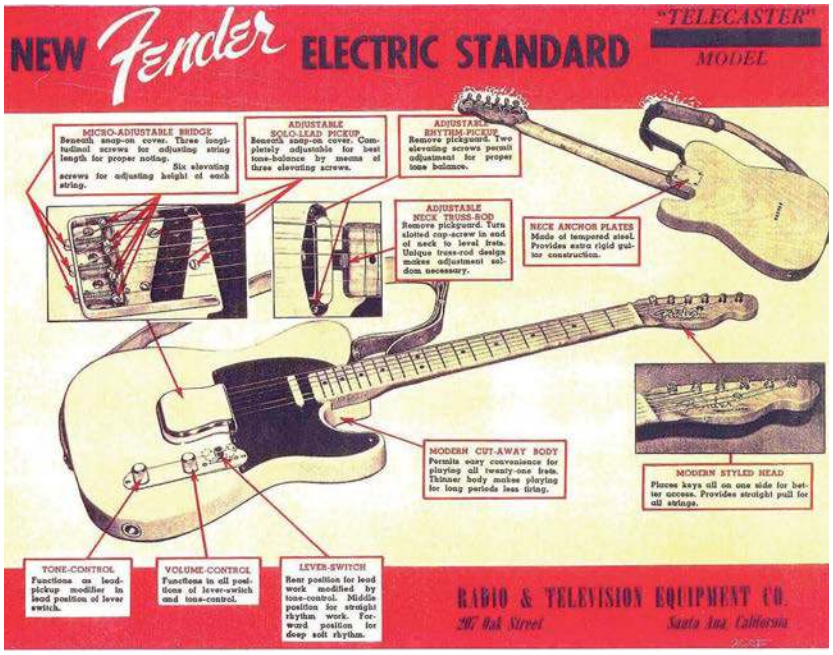
George Fullerton

"Leo was always telling me that he was intending to get into building some more guitars. It was a small place when I started [in 1948], only two or three people there. I went to work repairing instruments and the little amplifiers, and that seemed to be pretty neat. Then Leo started talking about these solid Spanish-type guitars, and course this really interested me. The idea of new instruments and designs was certainly interesting."

Dale Hyatt

"Leo was a real thinker, working out how to do it. His belief was that anything that was made on the market could be made better, and you could make money doing it. No matter what it was, Leo thought anything he had in his store at the time, anything like that, if he set out to do it, he could do a better job.

"The main thing we were making in those days was steel guitars. Up until the time that I [first] left the company [in 1951], we were making mostly steel



"WE TRIED TO DESIGN SOMETHING THAT WOULD DO A GOOD JOB FOR A PLAYING MUSICIAN, SOUND GOOD, BE EASY TO PLAY, EASY TO REPAIR. WE KIND OF HAD OUR WORK CUT OUT"

TOP Ads for the Telecaster emphasised features requested by musicians, for musicians

ABOVE LEFT Don Randall was Leo's business partner, and his marketing savvy was key to Fender's success

ABOVE RIGHT George Fullerton on the Fender production line in the 1950s

OPPOSITE TOP James Burton with a Paisley Tele in Emmylou Harris's Hot Band in Amsterdam 1975

OPPOSITE BOTTOM The guitar on the far right of this Fender catalogue shot is featured up close on p57

guitars, that was the big thing. That was the craze, and our distributor Radio-Tel, run by Francis Hall and Don Randall, didn't want to take right off into the Spanish-guitar business. Neither of them thought the Spanish-type guitar was going to be too big a success."

Don Randall

"We had been making steel guitars, the lap models: student instruments and a nicer deluxe instrument. That was fine for a time, because there were big guitar schools that sold all these things. Then, all of a sudden, rock 'n' roll began to come about. Guys found out they could learn to play standard Spanish guitar. We were moving towards that more, and the steel guitar was becoming more an instrument in these country and western bands and these big Hawaiian schools that were not faring very well. So we were kind of forced into the so-called Spanish guitar market, the standard guitar.

"The guitar player without amplification was lost, because you couldn't turn up the volume on a guitar… you had so much feedback you couldn't play it. So with the solidbody guitar, all of a sudden, the guy could play as loud as a drummer, and blow the drummer off. For us, it was just a matter of necessity."

DESIGNING A NEW GUITAR

Dale Hyatt

"Although Leo continued research and development, the factory was not always running at full capacity, and there was a three-month period that we were all but closed down. I was the only one working in the daytime, and Mr Fender would come in in the evening, because the bank was looking for him, trying to foreclose.

"It was not until 1950, because of the demand, that production and distribution eased the financial burden, and we were able to live a little bit easier from that time on."

George Fullerton

"Leo and I started spending an awful lot of time thinking about this electric guitar. Matter of fact, we did a lot of work toward the design of the body and the neck and different type of things, to something that was workable. Leo and I would be there till two or three o'clock in the morning, because during the day, we had to work to help keep the workshop running. Work on new things and new designs, well… about the only time you had left was at night and weekends, so there were weeks and weeks and weeks when we didn't take a day off. And most of those days were long, long hours.

"Leo was very strong for building something that was very serviceable, durable, easy to repair, and, like he used to call it, 'built like a tank', to stand up to rough treatment. We tried to design something that would be strong and do a good job for a playing musician, sound good, be easy to play, easy to repair, all these things. We kind of had our work cut out for us. So we'd set out our design in our own thoughts, but the hard part was accomplishing the entire thing.

"Leo was an intelligent man and did a lot of wonderful things, but he was not a musician. He could not tune a guitar. The only time that Leo learned to tune a guitar was in later years, really later, when strobe tuners came out. I used to say to Leo: 'Look, why don't you take a few lessons, learn to play a chord or two on the guitar?' Never would touch it. He did not know one chord position on guitar. It's amazing! So as a guitar builder, I do not believe Leo would have been so successful in building guitars if he had been the sole person doing it. He had lots of knowledge of electronics, but not of other things."

THE BIGSBY CONNECTION

Don Randall

"The original Esquire was just a block of wood sawed out. It had a semi-lute-type head on it, which came as

close as you could imagine to the fancy one that Paul Bigsby had made."

George Fullerton

"The only other instrument that was on the market that had a cutaway [belonged to] Merle Travis, who had a guitar that was built by Paul Bigsby. And of course we knew Paul Bigsby, he was in Downey, about 15 miles from Fullerton. Course, we knew Merle Travis, used to see him play at different places. That Paul Bigsby guitar was a new thing and very different, and of course I'm sure that had a great deal of influence on our thinking, that cutaway.

"The first [prototype], we had keys on each side of the neck. But there again, in those days nothing was available, we had to redo and undo all kinds of things. We moved to keys on one side of the head. I know Merle Travis always had the feeling that Leo copied his guitar – his basic idea that he had for Paul Bigsby, that was his idea – but you know, that was not Merle Travis's idea. That idea goes back to the 1800s, because I've seen pictures of old guitars with that head. I'll tell you one of the reasons why Leo liked it, and he was very strong for this. On most guitars that had keys on one side, the strings would go up to the bone nut and then they would slant off to one side. Leo liked it so they were straight from the bridge to the post, with no bending sideways. That was one of the basic things about it that made it look good and made it work wonderfully well. It was a design thing, rather than trying to copy somebody, that made it a better tool for the musician."

ESQUIRE AND BROADCASTER

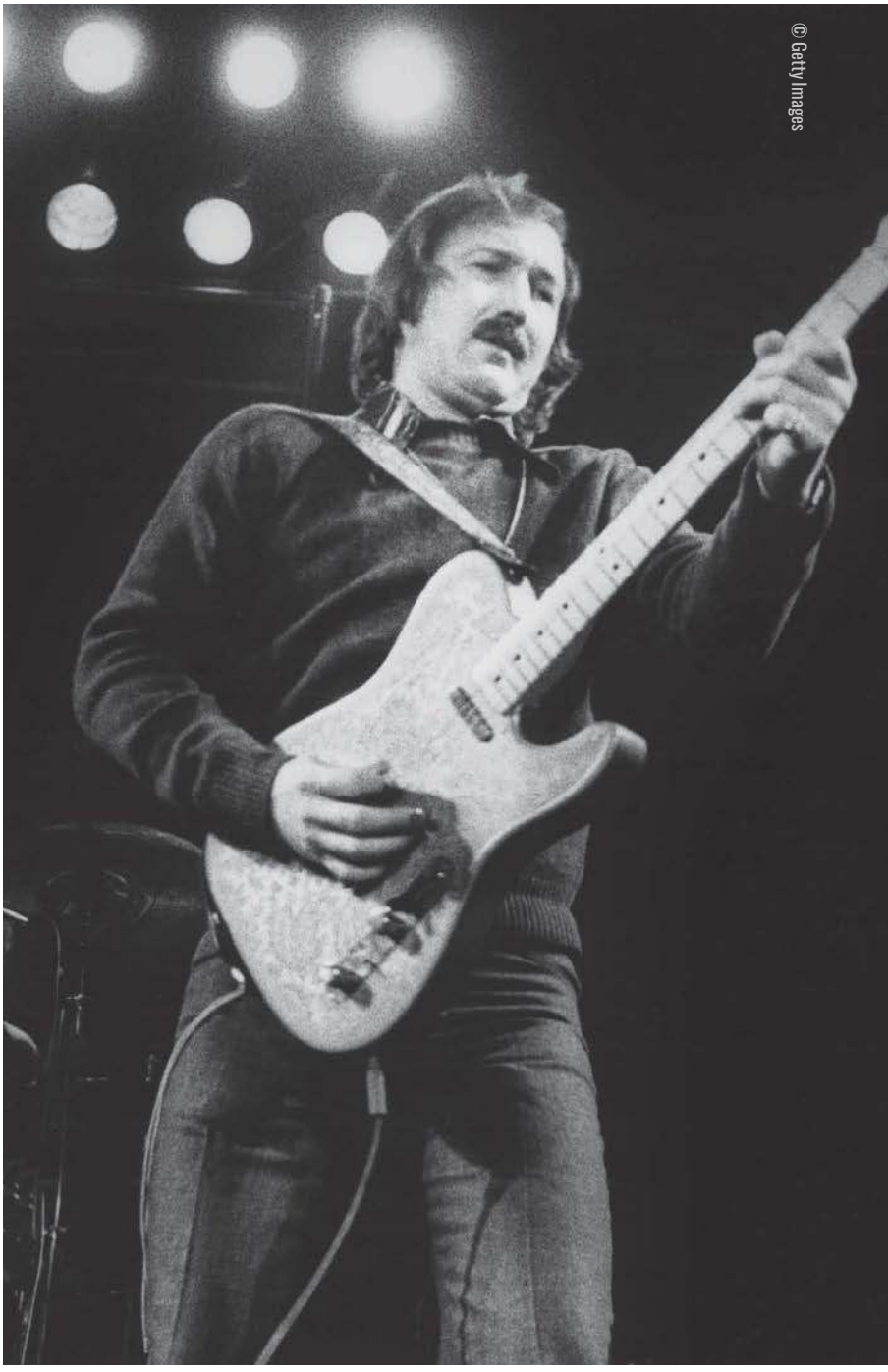
Don Randall

"I took an early one to the trade show in Chicago. And a guy from National/Valco, Al Frost, came and looked at it. He said: "Don, do you have a neck [truss] rod in it?" I said: 'No, it's just a solid maple neck, we don't need one.' He said: 'Look, I want to tell you one thing. If you don't have a neck rod in it, you're in for a lot of trouble. We've been through this and I can tell you first-hand.'

"So I contacted Leo and I say: 'Leo, we've got to have a neck rod in there.' 'No, we don't need one, it's rock maple.' I said: 'I tell you one thing, either we put a neck rod in that or we don't sell it, now make up your mind to it.' And this was the way I had to handle Leo. He was actually kind of afraid of me, I don't why. I was the only guy who could handle him and make him do things. Rest of them it was: 'Oh yeah Leo, yes Mr Fender.' But Leo was about two-thirds afraid of me because I really leaned on him and got him to make changes that were necessary. So we put out just a few of them without a neck rod, and then we put a neck rod in."

George Fullerton

"The original guitar, when we started out, it was only a single pickup, and it was called an Esquire.


© Getty Images

Guitar MAGAZINE
FEB 23-24 2019
NEW BINGLEY HALL
BIRMINGHAM
CHRIS BUCK
RON 'BUMBLEFOOT' THAL
RHINO
PAUL SAYER
WWW.THEGUITARSHOW.CO.UK
THEGUITARSHOW

The first prototypes only had a single pickup, but it really didn't have a name then, but when it became a production item, it had two pickups and was called Broadcaster. We started with the single pickup, mainly to get the thing designed and working. We were basically interested in those fabulous highs from that bridge, and by [slanting] the pickup, we got better bass on it. And that proved to be the thing that a lot of the country players especially liked. Rock and every kind of music likes it, and still do.

"We got tooled up, machines set up, to build this Broadcaster model. It was still brand new, and we went to work with a few local people. But it was hard, because in those days, guitar players were like cowboys and not a very well-accepted type of thing. Not only did you have this little slab of wood, as they called it, but they had been used to these real old things. So the guitar player would kind of look down his nose at this piece-of-wood thing."

Dale Hyatt

"Some bandstand somewhere, if there was some group playing, I was out there with the guitar. Even clear up into the San Francisco area, where my brother lived, little place called Manteca. He said bring it up here, we got an awful lot of country western music here – and they did. Went up there, and it was kinda like going back to Oklahoma. They had these nightclubs going and these guys were playing honky-tonk, country western. I remember the first time going up there, I took five units with me, these were the early one-pickup Esquires. Took 'em up there, I got a guy playing one, he quite liked it, and all of a sudden it just quit. Didn't know what was wrong with it, and it was embarrassing.

"So I went out to the truck and got another one. It lasted about 30 minutes and it quit. Then they started saying: 'There he goes, ladies and gentlemen, wonder how many he's got?' Anyway, the third one kept on going and worked for the rest of the evening.

"Unbeknown to us at the time, the windings around the coil, we only relied upon the coating that was on the wire for insulation, but in those rough magnets it wore through and caused a short. The coating wasn't thick enough to insulate it. That was what was wrong with the instruments, as simple as that. But anyhow, that was the start of it. That gentleman came down to my brother's house the next day and brought his son's electric train set, wanted to trade it for one of the guitars. Another of the first ones sold of what we now know as the Telecaster – it might have been the second or third I sold, I'm not sure – was to a gentleman in Long Beach. He was one of the very first people to buy Leo Fender's solidbody guitar, and I know he played that thing for years and years."

JIMMY BRYANT STARTS A PRAIRIE FIRE

George Fullerton

"Leo and I were out one night, some place way over in Los Angeles, and took one of these guitars, one of the first ones. Went to this club over there, the Riverside Rancho, a dancehall [in Glendale]. We went to one side of the stage, and what we wanted to do was wait until the rest time, we wanted the guitar player to look at this guitar. So during this time there was a young fella came in, good-looking young guy, came right over there to where we were and started talking with us. Saw this guitar, he picked it up, looked at it, tried it a little bit. He just kind of backed up and sat on the side of the stage, just picking on this.

"So the band's rest period comes, the guitar player came over that was in the band, and this guy asked the player if he could play right through his amplifier. He says sure, so they moved the amplifier to the side of the stage, plugged that thing in, and there he sat with this guitar, playing it. Well, he got to do a lot of neat things on this guitar, and pretty soon all these people who'd been dancing were crowding around listening to what he was doing. It wasn't long before the whole

"WE WERE INTERESTED IN THOSE FABULOUS HIGHS FROM THAT BRIDGE. BY SLANTING THE PICKUP, WE GOT BETTER BASS. COUNTRY PLAYERS ESPECIALLY LIKED IT"

ABOVE This well-worn 1964 Telecaster's alder body and rosewood fingerboard show the evolution of the model from its classic 50s ash/maple 'Blackguard' spec

TOP The polepieces on early 50s Broadcaster and Telecaster bridge pickups were flush with the top of the fibreboard

ABOVE Fender's 'spaghetti' logo featured on Telecaster headstocks until 1965

band was standing around. He was the centre of attention. And it was Jimmy Bryant, probably one of his biggest steps in getting on. But we didn't know his name at that time – he told us, but it didn't make any sense to us.

"Jimmy was one of the most fabulous guitar players around. Course, Les Paul was high on the charts, but Les Paul was a different kind of player than Jimmy. Jimmy played things on guitar that nobody could play. And, of course, this was an electric with low action – and with that cutaway, he could go right up the neck. So, naturally, we put one in his hand, and this was like starting a prairie fire.

"Pretty soon, we couldn't make enough of those guitars. That wasn't the only reason, but it was a lot of it, because Jimmy was on television shows, personal appearances, and everybody wanted a guitar like Jimmy Bryant's. That was one of the starting points of that guitar."

Don Randall

"At the start of that guitar, we had what we called the 'guinea pig process'. A guitar would start out, and we'd put it in the hands of the player, and tell him to play it and tell us what he liked and didn't like about it. This would go on, and the guy'd say: 'This knob ought to be here, and this one here, this switch ought to be so-and-so,' things of that nature. Finally, after three or four guinea pigs, you'd come up with a composite of these various ideas, and it would pretty well satisfy most of the players. That's really the way the guitars happened."

BROADCASTER = TELECASTER

George Fullerton

"The 'Broadcaster' name came up because in those days, broadcasting was the name of the game, the big thing. But we had to eliminate that because Gretsch was using the name. So we changed to 'Telecaster', and that was a natural thing. Leo had his radio-repair shop, and when television was brand new, he probably had the only place in town that had televisions. He had one that he'd put in the window, facing out into the street, speaker outside. At night there'd be a crowd of people round, watching wrestling or whatever was on. Every night, Leo had this set up. He was always interested in people and what people thought and what people did. So, many a night I'd go over there, stood in front of his place, he used to have wrestling on a lot, and sometimes it would be cold and foggy, but there'd still be this crowd of people. That was the sort of thing Leo Fender did – he didn't have to do it, but he liked to do it because it was a new thing, and of course it advertised his business. Leo wanted people involved in whatever he did, and so naturally he picked up Telecaster as a name for that new guitar."

PLAY THAT THING

James Burton

"The Telecaster is my buddy: we've been friends for a long time. I started playing when I was 13. I just happened to be walking down Milam Street in my hometown of Shreveport, Louisiana, and there's a music store called J&S Music. In the window, they had this beautiful blonde Fender Telecaster, and I stopped and admired that guitar for the longest. I went home and told my mother about it. I was already starting to play a little bit. My dad came home from work, she told him, and he said: 'Well, take him down there if that's what he wants and get it for him.' So we did. I guess that was a new '52 or '53 model.

"I played it the next day. That first one was such a sweetheart. I've recorded with many different artists, on thousands and thousands of records, and that guitar for me works for a very wide range of music. When you do studio music, they say: 'Oh, you've got to have *this* guitar for this, *that* guitar for that. And I say: 'Why do I need all those guitars? It's right here. Know what I'm saying?'" **G**

DANELECTRO® The new '59 & '66

'59X
How do you improve on one of the bestselling guitars in the world? Meet the X.

'59XT
Want something even better? The XT adds a Wilkinson vibrato.

'66T
The Danelectro '66T is a superb reproduction of the 1966 classic with Wilkinson vibrato.

'66BT
The '66BT, with its sumptuous baritone voice, is packed full of depth and resonance.

danelectro.official DanelectroUSA danelectro_official

OWN THE TONE™

jhs
www.jhs.co.uk

Eventide® H9

A choice of three H9 pedals to suit your needs and budget.

H9 Core
Pre-loaded with 25 presets from the H910 / H949 original studio harmonizers. Our most affordable H9.

H9
Pre-loaded with 9 effect algorithms and 99 presets. The 'Greatest Hits' version.

H9 Max
Pre-loaded with 47 algorithms and over 500 presets available. Also includes all future algorithm releases. For players that want it all!

One Pedal to Rule Them All

Every guitar pedal you'll ever need in one compact unit, the H9 Harmonizer® is full of Eventide's iconic studio-quality reverb, chorus, delay, modulation and pitch-shifting effects. A simple, one-knob user interface allows easy effect editing and preset selection while two onboard footswitches let you change presets, tap tempo, and bypass during live performance. There's real-time MIDI control and inputs for an expression pedal and AUX footswitch, and a free H9 Control app lets you create set lists, edit and manage presets wirelessly via Bluetooth.

Find out more at **eventideaudio.com**

Eventide®

SOURCE

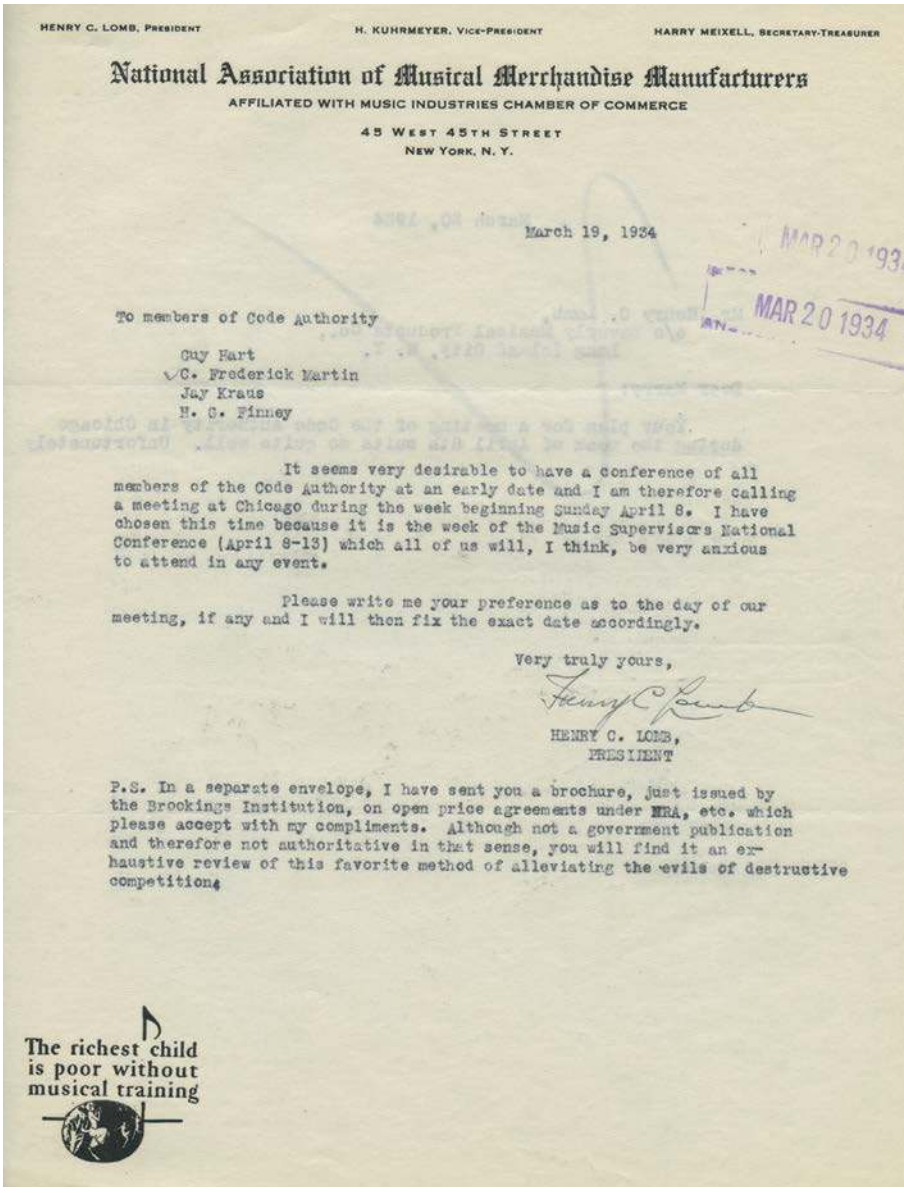
Exclusively distributed in the UK & Ireland by Source • T: 020 8962 5080 • W: sourcedistribution.co.uk/eventide

facebook.com/sourcedistribution twitter.com/sourcedist

THE GREATEST SHOW ON EARTH?

The biannual NAMM Show – the guitar world's greatest annual trade event – is not only the hottest spot to witness what's new and groudbreaking in the world of guitars, effects and amplifiers, its history is also a fascinating parallel to the development and fortunes of the instrument itself. Here, *Guitar Magazine* takes a deep dive into the archives to explain the history of the one trade show to rule them all…

WORDS DAVE HUNTER



HENRY C. LOMB, President — H. KUHRMEYER, Vice-President — HARRY MEIXELL, Secretary-Treasurer

National Association of Musical Merchandise Manufacturers

AFFILIATED WITH MUSIC INDUSTRIES CHAMBER OF COMMERCE

45 West 45th Street
New York, N. Y.

March 19, 1934

MAR 20 1934

To members of Code Authority

Guy Hart
C. Frederick Martin
Jay Kraus
H. C. Pinney

It seems very desirable to have a conference of all members of the Code Authority at an early date and I am therefore calling a meeting at Chicago during the week beginning Sunday April 8. I have chosen this time because it is the week of the Music Supervisors National Conference (April 8-13) which all of us will, I think, be very anxious to attend in any event.

Please write me your preference as to the day of our meeting, if any and I will then fix the exact date accordingly.

Very truly yours,

Henry C. Lomb

HENRY C. LOMB,
PRESIDENT

P.S. In a separate envelope, I have sent you a brochure, just issued by the Brookings Institution, on open price agreements under NRA, etc. which please accept with my compliments. Although not a government publication and therefore not authoritative in that sense, you will find it an exhaustive review of this favorite method of alleviating the evils of destructive competition.

The richest child is poor without musical training

Where else might you witness George Clinton and Vernon Reid jam the funk out of a Q-Tron pedal while Electro-Harmonix's Mike Matthews looks on with glee; or marvel as legendary session musician Carol Kaye and fusion virtuoso Victor Wooten roll out a gobsmacking pan-generational multi-bass improvisation?

That would be the NAMM Show – the biannual convention of the National Association Of Music Merchants, and the chances are, these phenomena will be happening simultaneously, in opposite corners of the show floor. Ever since the guitar became a coveted collectible – or even just an object of pure desire – NAMM has loomed large in the collective consciousness of players as the place where it all happens. It's the magical event where the surnames behind the brand names roamed the aisles in the 'golden age' of the instrument, and where gamechanging 'firsts' continue to be unveiled.

Just mention the show to a guitarist and he or she pictures Don Randall hawking the first truss-rod-less Fender Broadcaster at the Chicago convention in 1950, as distributors of marching-band instruments derided its plank-like body; or Gibson's Ted McCarty trying to explain the merits of the company's new humbucking pickup to sales reps at the '57 show. Or, if they've been to a NAMM Show themselves, maybe they're just hit with a sonic flashback of the brain-buzzing cacophony of product demos that incessantly accompanies your trawling of the display floor. Whatever the name evokes for you – whether you witness it yourself, or read about it afterward in the obligatory *Guitar Magazine* NAMM report – we guitar fans think of NAMM as 'our show', a debutante's ball for all that is shiny and new in the six-string world.

Yet the guitar was barely a player in the instrument market when NAMM was founded, and by any standards, it may still be considered a mere minority portion of what makes up any NAMM Show today. Let's dig into the origins of this hallowed gearfest and explore the role that our beloved guitar has played in the NAMM Show over the years – and that which the hallowed convention itself has played in delivering the brightest and best guitar innovations to the world.

TRADING PLACES

The event that we know of today as the NAMM Show was founded under another name, and it's important to recognise it was established primarily for the sellers of musical instruments, not for musicians, buyers, or manufacturers – that's the status it maintains today. As such, from the organisation's perspective, the big dealers are the stars of the show; for guitarists, though, and other musicians who like to keep up with the industry's hottest new offerings, the focus has always been on the manufacturers who bring their latest wares to the show to sell to the dealers and distributors who plan their annual buying there. Viewed through the glossy pages of a magazine, it's easy to misunderstand NAMM's purpose, and also to miss the point that you can't just show up, purchase a ticket and walk in to try the offerings. This is resolutely a trade show, and attendance is restricted to owners, suppliers, journalists, employees, endorsed artists, and guests of NAMM member companies.

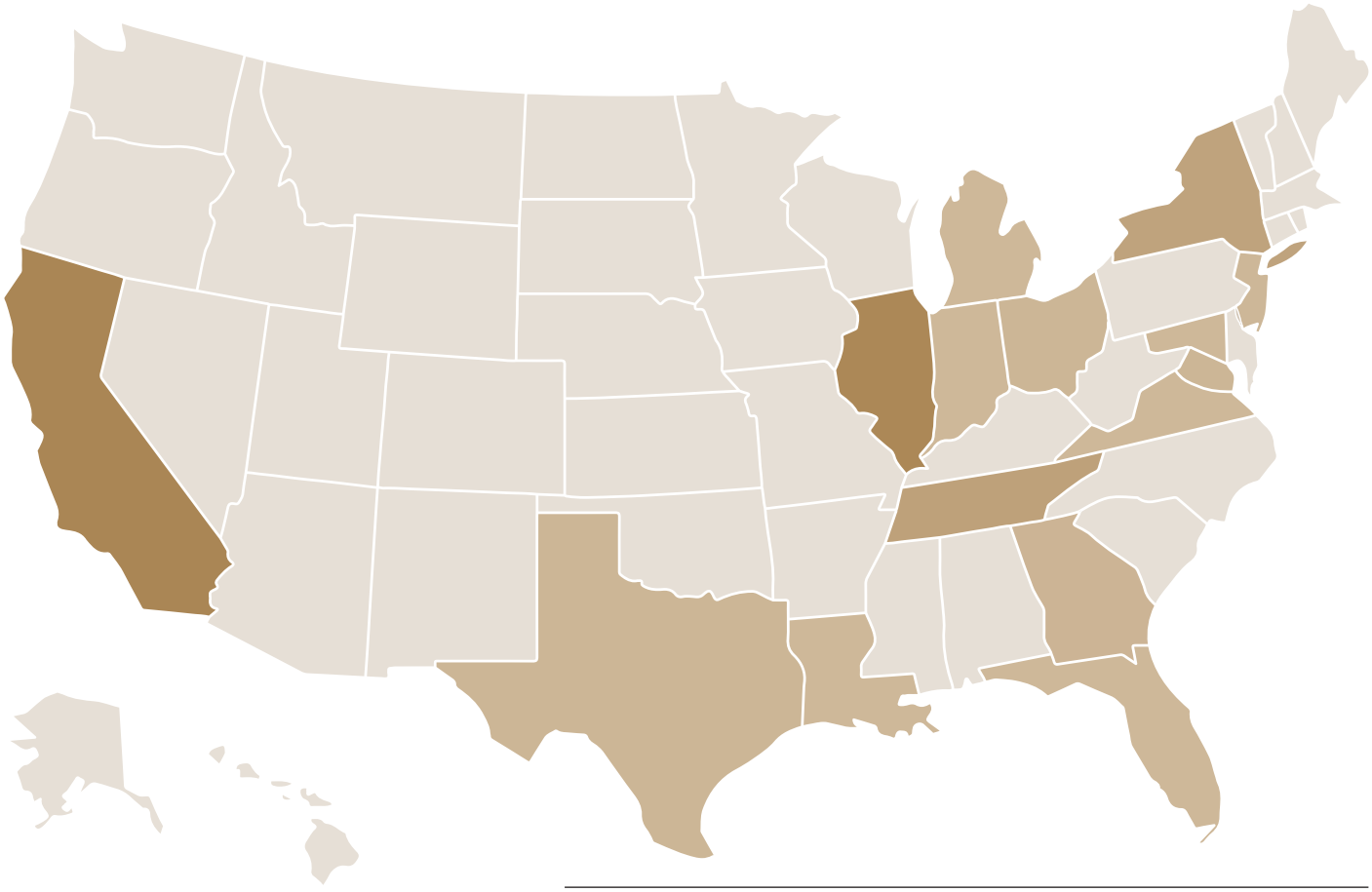
The organisation behind the show was begun as the National Association Of Piano Dealers Of America in 1901 (a time when there were more pianos than bathtubs in the US), when the first trade show was held in New York City. NAPDA's purpose was to join together and promote legitimate piano makers and sellers in NYC, at a time when many unscrupulous dealers were selling cheap knock-offs as better and more expensive brands. The organisation lobbied heavily in Washington, DC, to establish fair practices in musical-instrument marketing.

For a time, according to NAMM historian Dan Del Fiorentino, the annual NAPDA Convention itself

ABOVE A letter from 1934 referencing a meeting that the NAMM(M) president at the time, Henry C Lomb, wanted to arrange with representatives of Gibson, Martin, Harmony and the Oscar Schmidt Company

OPPOSITE 2018's Winter NAMM, held over four days in January in Anaheim, California, attracted 115,085 attendees

THE TRADE SHOW MAP



CALIFORNIA	50	LOUISIANA	01	OHIO	03
GEORGIA	04	MARYLAND	01	TENNESSEE	23
FLORIDA	01	MICHIGAN	01	TEXAS	03
ILLINOIS	48	NEW JERSEY	02	VIRGINIA	01
INDIANA	01	NEW YORK	20	WASHINGTON D.C.	02

ABOVE The trade show's locations by State, between 1901 and 2018

OPPOSITE TOP Martin driving sales at the 1982 Winter NAMM Show in Anaheim

OPPOSITE BOTTOM CF Martin III taking some orders at the Chicago show in 1947

mostly roamed the Eastern-third of the US, hitting Baltimore, Maryland, in 1902; Buffalo, New York, in 1903; Cincinnati, Ohio, in 1904, and so on. The show expanded considerably as manufacturers thrived in the 1910s thanks to the popularity of early jazz and the band music of John Philip Sousa, and in 1919, the organisation changed its name to the National Association Of Music Merchants to better represent the entire industry, as many piano merchants were becoming full-line band-instrument dealers. Ah, now we're getting somewhere. And how many exclusive guitar makers were represented at the 1920 show back in New York City? Zero – by name, anyway.

THE GUITAR TURNS UP

As reported in other histories of the guitar's slow march toward popularity, the humble six-string was still scrabbling for a foothold in the music world in the 1910s and 20s. At that time, it was largely regarded as a novelty or 'folk' instrument at best, struggling to be heard above the more muscular projection of horns, pianos, and even the rather popular banjo. The first appearance of a guitar-maker at the NAMM Show is difficult to trace, because many arrived under the auspices of their distributors or parent companies… that, and the fact that records of attendees are scarce.

NAMM archivist and oral history coordinator, Elizabeth Dale, tells us attendees weren't required to register for the show until 1937 – the first year for which the Association has a reliable breakdown for specific categories of manufacturers displaying. "The 1937 convention had 248 members," says Dale, "with 24 piano manufacturers, four organ manufacturers, 11 piano-supply houses, 10 music publishers, eight radio and phonograph manufacturers, 18 miscellaneous exhibitors, and 10 stringed-instrument manufacturers."

We can presume that not all of those 10 in the stringed-instrument class were guitar makers, although Gibson would have been represented by the presence of its owner, the massive Chicago Musical Instruments (CMI), and frequent attendee Vega might have been displaying some of its flat-top guitars of the era. We also know that CF Martin & Co were members of NAMM at least as early as 1934, thanks to a letter retained in the company's archives (during a brief period when NAMM was in fact NAMMM, for National Association Of Musical Merchandise Manufacturers). The letter from NAMM(M) president Henry C Lomb is addressed not only to CF Martin III, but also Guy Hart, general manager of Gibson (who, alongside Lloyd Loar, developed many of the company's most significant instrument lines); Jay

Kraus, president of Harmony; and HG Finney of the Oscar Schmidt Company; and proposes a meeting to discuss pricing, although this wasn't necessarily to be conducted during the convention itself.

THE GUITAR GAINS SOME RESPECT

After WWII, guitar makers' presence at NAMM clearly increases, as the instrument itself makes greater inroads into popular music. At the 1947 show in Chicago (the show's most frequent home between 1925-'69), Martin Guitars were clearly in evidence, with CF Martin III at the helm, photographed taking orders himself from prominent store owners.

An *Exhibitor Listing* brochure from the following year – the earliest NAMM was able to provide – indicates guitar presence in the names of CMI (Gibson); the Fred Gretsch Manufacturing Co; Epiphone Inc; the Harmony Co; Kay Musical Instruments; the Vega Co, Valco Manufacturing Co; and to some extent Rowe Industries, which made DeArmond pickups and other guitar-intended accessories. And, although today's Fender Musical Instruments Corporation tells us: "The earliest Fender that appeared at NAMM was in the early 1950s," that same list of exhibitors from '48 includes – down near the end of the Musical instrument Manufacturers category – Radio & Television Equipment Co, aka Radio-Tel, the California-based distributor of Fender amps and steel guitars in the late 40s and early 50s.

Thanks to the publication *Music Trades*, which covered the show throughout the 50s and 60s, we get a look at the displays of some familiar and iconic names of the era. The trade publication's 1951 NAMM spread shows Louis Dopyera of Valco Mfg Co showing the first tri-cone resonator guitar built under the National name 25 years earlier. The following year, *Music Trades*' coverage captures – with even less fanfare, just four lines of copy, and a small photo – one of the most significant 'firsts' in the development of the amplified instrument: general manager Don Randall of 'Fender Radio & TV Co' proudly displaying the company's new Precision Bass. The following pages of that year's spread show Epiphone president AO Stathopoulo displaying some elegant jazz boxes (years before the company had been bought by Gibson parent company CMI); Mario Maccaferri demonstrating his plastic ukuleles to eager Chicago store owners; CF Martin III smiling as a client tests an OM model, and something you won't see at today's NAMM Show: the D'Andrea Mfg Co proudly displaying its genuine tortoiseshell picks.

The guitar was clearly getting there, and although it was still far outnumbered by accordion (the most populous NAMM entrant of the 50s), piano and organ makers, it finally earned its own category in 1957 – of sorts, at least – under the brochure heading 'String, Fretted Instruments And Accessories'. In addition to the guitar makers we've already noted from previous years, that show witnessed the displays of

Convention Exhibits

1. CHICAGO MUSICAL INSTRUMENT CO.—Leon Merian and Rafael Mendez discuss the finer points of playing an Olds trumpet with Richard Madden, sales mgr. of F. E. Olds, Son. Mr. Mendez will long be remembered for his thrilling trumpet solos at first artist at the NAMM banquet held at the Waldorf-Astoria at he end of he convention.

2. H. & A. SELMER INC.—J. M. Grolimund, pres. of Selmer; Delbert Cox, Cox Music Co., Seattle, Wash.; and C. N. "Scot" Light, Selmer band instr. div. sales mgr., reflect their satisfaction with the trade show.

3. CARL FISCHER MUSICAL INSTRUMENT CO.—Milt Swiller, Fischer sales rep.; Carl Schwartz, Fischer exec. vice-pres.; Rudy Muck, well-known band instrument manufacturer; and Harry Meyers, pres. of Carl Fischer, greet visiting music merchants.

4. BUEGELEISEN & JACOBSON—(left to right) Abbot Buegeleisen; Ronald Stevens, William Henwood of Robert Simpson Ltd., Toronto, Canada; Felix Baer, veteran R. J executive; and Charles Hamc- - - -

CODAMUSIC

www.coda-music.com

Gibson

Great selection of Gibson 2018 USA, Memphis, Custom and Montana guitars in stock.

Echopark GUITARS

With an artist roster including Joe Perry, Josh Homme & Troy Van Leeuwen - these guitars mean business! Coda Music are excited to be the first and only UK dealer to stock these stunning guitars! New delivery due soon, including Model J, 59 and La Carne.

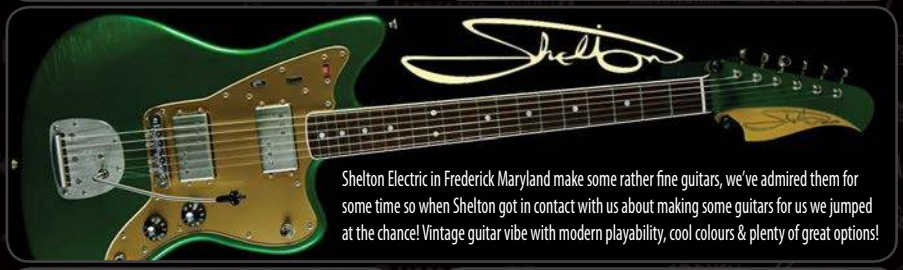
Rivolta GUITARS

BY · DENNIS · FANO

Rivolta Guitars is the latest creation from acclaimed guitar builder & designer Dennis Fano. New models Mondata, Mondata Junior and Combinata Junior due in soon. Combinata and Combinata Deluxe in stock.

Fender

Leading supplier of all things Fender and Squier, whether you're after a Strat or Tele, Jaguar or Jazzmaster, Precision or Jazz, you're sure to find it at Coda Music.



Shelton Electric in Frederick Maryland make some rather fine guitars, we've admired them for some time so when Shelton got in contact with us about making some guitars for us we jumped at the chance! Vintage guitar vibe with modern playability, cool colours & plenty of great options!

Swart AMPLIFIER COMPANY

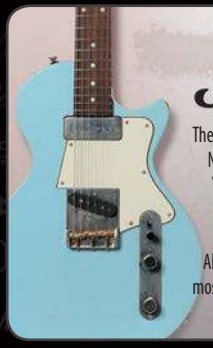
Here at Coda we love Swart Amps. Full range in stock from the little 6V6SE to the Atomic Space Tone, right up to the new Antares.

Full range of Two Rock Heads, Combos and Cabinets in stock

Two-Rock

Brook guitars

We're delighted to be stocking Brook Guitars. Custom Made in the UK in the heart of the West Country.



fano guitars

The only place in the UK to see Fano guitars. New Fano Standard models now arriving. You could say the Fano Standard series is Fano's "greatest hits" collection. After studying their order history of custom Alt de Facto guitar line they combined the most popular requests of features & options into a new line of ready-to-play guitars.

We are delighted to be stocking Morgan amps and effects. First delivery now in.

MORGAN AMPLIFICATION

Bartel AMPLIFIERS

New line of amps from Mark Bartel, the amplification genius behind Tone King. Hand built by Mark in Baltimore with fantastic attention to detail & no expense spared...

100's of secondhand guitars, amps & pedals in stock, see www.coda-music.com for an up to date list.

We buy secondhand guitars - bring yours in for a quote & try something new at the same time

Novo GUITARS

BY · DENNIS · FANO

Coda Music are proud & delighted to be dealers of these fine instruments. Visit us instore to try one today.

Famous for the stunning and, quite frankly, game-changing Alt De Facto line of guitars, Dennis has become one of the most respected master luthiers and guitar designers of modern times. Dennis has been working on a new vision for the modern electric guitar...ladies and gentlemen i give you...Novo Guitars!!!

Fender CUSTOM SHOP

WHEN YOU'RE READY A Custom Shop guitar embodies everything Fender has learned over 60 years of building the world's most revered electric solidbodies. The finest materials, all the right details, hand built in Corona, California – it's the guitar of your dreams, realised.

WE HAVE THE GUITAR FOR YOU Coda Music is Europe's biggest and best Fender Custom Shop dealer, so whether you want a perfect New Old Stock, vintage-correct model, or the heaviest of Heavy Relics with a raft of custom playability tweaks, you'll find it here and with over 100 in stock in one store you won't find a better selection anywhere.

UNIQUE TO US, UNIQUE TO YOU Our extensive in-store stock includes many custom ordered guitars, built to our own exacting specs after years of buying, selling and playing these fabulous instruments.

CAN WE BUILD IT? Yes we can! If you have that extra special something in mind, we can work with you to make it a reality. Custom orders can be ready in a matter of months and cost less than you might think – call us, email us or drop in to discuss your perfect combination of features.

CARR AMPLIFIERS

Great selection of models and finishes, Europe's number one Carr amp dealer. Carr Mercury V now in stock.

Atkin Guitars

Each Atkin guitar is handcrafted from solid woods by a team of four, then painstakingly finished and set-up to perfection. We love them here at Coda, and hope you do too.

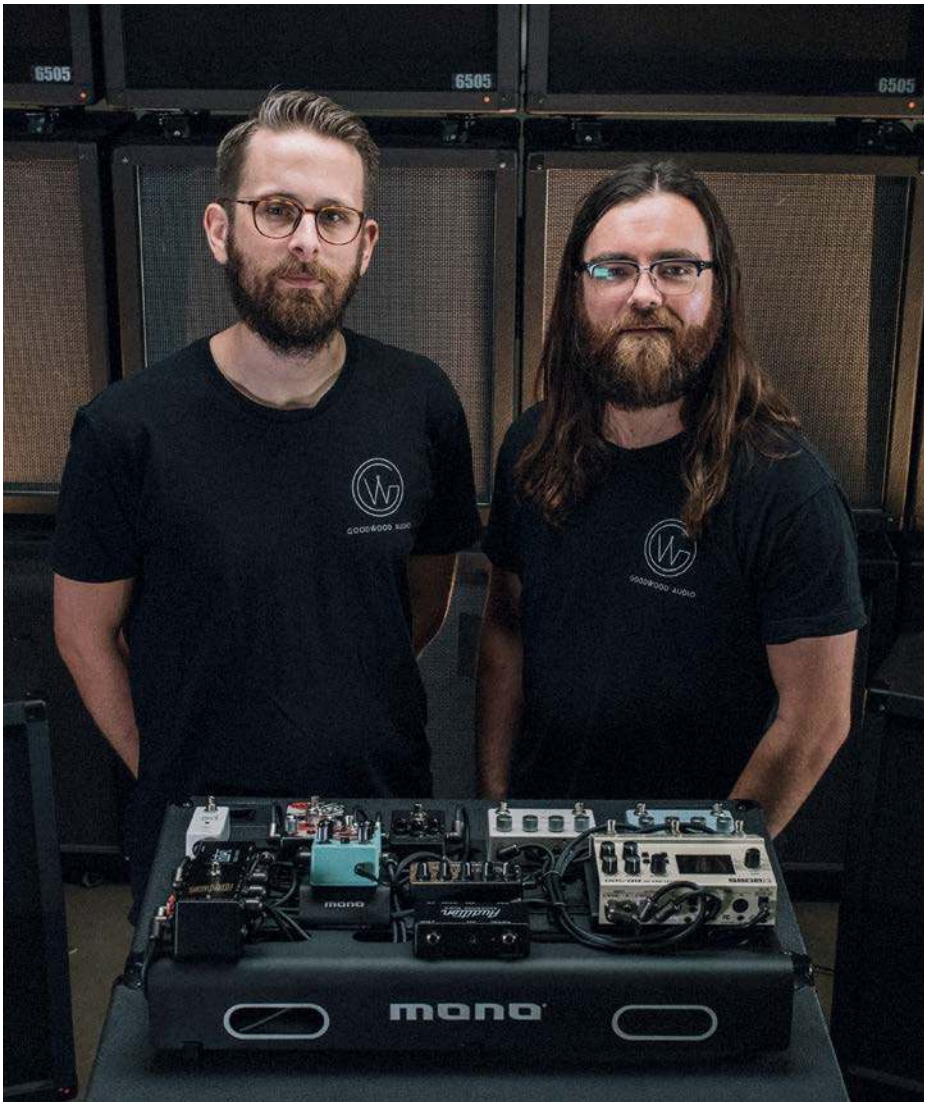
Effects

Coda Music bring you the finest guitar effects pedals money can buy!...ready for you to demo with a your choice of amplifier and guitar!!!

Our pedal range includes the usual suspects such as Boss, Electro Harmonix, Ibanez, Jim Dunlop, Joyo, Line 6, Mesa Boogie, Mooer, MXR, Strymon, T-Rex, TC Electronic, Visual Sound, Voodoo Lab, Wampler, Way Huge, Xotic. . . . . we also have a huge selection of the less ordinary suspects like Bad Cat, Death By Audio, Earthquaker Devices, EWS, Faifield Electronic, Free The Tone, Fulltone Custom Shop, Jetter Gear, Keeley, Mad Professor, Providence, Rothwell and Sonic Edge!!!

51a High Street, Stevenage, Herts, SG1 3AH t: 01438 350 815 e: stevenage@coda-music.co.uk
Acoustic Centre 27b Church Lane, Stevenage, Herts, SG1 3QW t: 01438 350815 e: acoustics@coda-music.com

Instant decision 9 months 0% finance
available on all new products over £300 on our website



INDUSTRY INSIDER

GOODWOOD AUDIO

INTERVIEW JOSH GARDNER

Australian brand Goodwood Audio is on a mission to make your rig as flexible and pristine-sounding as can be. We talk to founders Grant Klassen and Mikey Woodward to find out how they got to where they are today…

How did you get into the guitar industry?
Grant: "As a kid, I loved to take things apart, see how they worked, light them on fire, and put them back together again. When I was in college, I took this interest as a guitarist and made enough instrument leads for friends so I could have a few free ones for myself…"
Mikey: "I've enjoyed making music since school but really only dabbled in playing guitar. More than a musician, I'm a massive gearhead. Somehow, I stumbled on Harmony Central and The Gear Page and spent hours absorbing knowledge."

When did you first start building?
Grant: "I really did just want some free leads and to learn how to solder! I had always loved electronics, but knew nothing about the subject. Soldering was my 'in'. "I started with cables, but that slowed down. Mikey came along with an idea to build a pedalboard. It happened to be my personal one. After about 16 hours of dry solder joints, the pedalboard was done. By the time I got to the first time to use it, it had stopped working. Turns out I had missed one key step on every cable. After remaking every cable on the board, it worked!"
Mikey: "In the early 2000s, I built my own two-level pedalboard to fit into an old suitcase. That was a lot of fun! I was always messing around with my own setup. Then it must have been late 2011 when I asked Grant if he wanted to do a proper pedalboard. By this time, I'd become a walking encyclopaedia of gear knowledge, and he knew how to solder. Well, sort of."

When did you realise you could make your hobby a business?
Grant: "For me, it was pretty early on. After we had done a few pedalboards and custom junctions I realised that I really did love this. I had always wanted a job where I could get an idea, create, do some R&D and move on to the next idea. We started tinkering in 2011 and became a business in 2012. A year or so later, I went part time, and in 2017 I went full time."
Mikey: "I couldn't pinpoint a date, but it would have been when we didn't have enough spare time to get the work done. I would go in when I wasn't working my day job and measure a bunch of cables. Then Grant would solder them in his spare time. Then I would come back in and install them onto a pedalboard. In 2015, I was able to dial back the hours at my day job and then in April 2016, I quit and went full-time with GWA. I turned up at the shop one day and said to Grant: 'So ummm, yeah, I quit my job. Yay?!'."

How did you support the business in the early days?
Grant: "We both put in a couple-thousand dollars over the first year or two. We started out of two plastic tubs. Slowly but surely, we grew, saved everything that came into the business and those two plastic tubs have turned into a few garages. Our accountants helped us out with a small grant we were eligible for which helped a bit, but we haven't taken any outside investment."
Mikey: "We used Kickstarter to launch The Interfacer, which turned out to be very successful. And then were given a modest R&D grant from the government which helped again. To this point, it's been a very slow burn, but neither of us really planned to be in business, so incremental growth has been much more manageable."

What's your proudest moment to date?
Grant: "Definitely when our customers say something to the effect of: 'I can't live without my Interfacer' or: 'It's never leaving my pedalboard'. To have put so much work into a product/line of pedals and have it truly resonate with people is a pretty incredible feeling."
Mikey: "We just got back from California where we took the first steps to having a US base of operations, it'll greatly improve our ability to engage with customers and provide better and better service."

Goodwood Audio: for all your summing, buffering and pedalboard cabling needs

"CUSTOMERS SAY, 'I CAN'T LIVE WITHOUT MY INTERFACER' – TO HAVE PUT SO MUCH WORK INTO A PRODUCT/LINE OF PEDALS AND HAVE IT TRULY RESONATE WITH PEOPLE IS A PRETTY INCREDIBLE FEELING"

What has proved to be your best-selling product thus far?
Grant: "The Interfacer TX is the one. We've worked very hard to put features into it that we feel are necessary and useful, and leaving out the features we don't think our customers need or want. We don't want people to be confused before they plug it in and this seems to have resonated with our customers. It also has gold print, so that helps, too!"

At what point did you feel like you 'nailed' your branding?
Mikey: "Visuals are very important to me and I'm lucky to have a longtime and close friend who is a very talented designer. Over the years, he's quietly changed a few things here and here, but the logo has been the same since 2013 and we still get compliments! Have we nailed it? There is always room for improvement."

What do you think are the biggest challenges and opportunities for the guitar industry in 2019?
Grant: "I don't think I'm qualified for this question. In fact, I know I'm not. But I do know one of our biggest challenges is standing out amongst the noise. There is so much advertising for anything and everything you can think of, and we are a tiny company amongst all that trying to be heard. One of the biggest assets we have in this is truly believing in the product and its place in the market, which has gotten us to where we are today."
Mikey: "Social media has given everyone a voice. So then, what do we say and how do we say it? How can we build a brand and tell a story that feels genuine and relevant? I think we will see huge leaps in the digital side of the industry – both hardware and software. Can analogue hold on forever?"

Can you give us any details of any forthcoming launches?
Grant: "We've been working on some ideas and it looks like 2019 could be a good year to release them. I can say we have never gotten excited about copying other companies' ideas. We love to make products that don't exist yet and then educate our customers on them. It's by no means the easiest way to go about growing a business, but it's what we can get behind and get excited about."
Mikey: "How does a pedalboard-friendly coffee maker sound? But seriously, imagine! We get regular requests for The Interfacer to have a very specific option. 2019 could be the year for some guitar innovation. Radical!" *G*

For more information about Goodwood Audio, visit goodwoodaudio.com

THE REVERB RUNDOWN

THE BEST BOUTIQUE DRIVE PEDALS

WORDS DAN ORKIN

In the market for a high-end drive pedal to make your rig sing? Here are the best-selling boutique overdrives on Reverb.com…

FULLTONE OCD

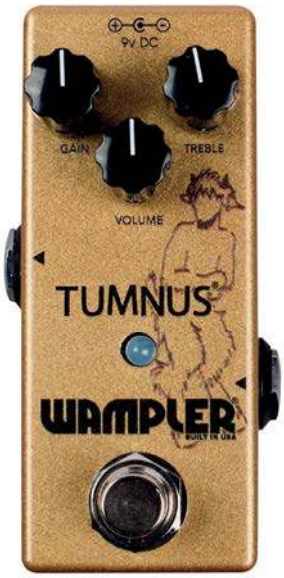
1 Introduced in 2005, the OCD remains a supremely popular pedal that covers everything from light drive to a ferocious roar. 2017 saw Fulltone introduce an official V2 model, with a Class A configured discrete 2N5457 JFET input section and switchable true or 'enhanced' bypass modes. If a Tube Screamer is SRV, the OCD is Billy Gibbons. Gnarly.

PAUL COCHRANE TIMMY OVERDRIVE

2 The Paul Cochrane Timmy has clocked up an enormous amount of mileage on online forums in recent years. A transparent drive, the Timmy has enjoyed a lengthy reign as a secret weapon for legions of pedal obsessives. Cochrane produces these pedals in limited numbers, meaning that used specimens tend to sell pretty quickly on Reverb.com.

JHS MORNING GLORY

3 The most popular overdrive unit from Kansas City boutique darling JHS Pedals, the Morning Glory is a transparent overdrive that was originally inspired by the 'black box' Marshall Bluesbreaker pedal of the early 1990s. The latest iteration of the Morning Glory doubled the headroom of the circuit and added a gain toggle for extra versatility.



WAMPLER TUMNUS

4 The legendary Klon Centaur is one of the most-imitated pedals of all time and there are scores of boutique makers trying to emulate Bill Finnegan's genius. Among the current crop, the Wampler Tumnus is one of the most popular. This is a warm-sounding recreation of the original in a tiny enclosure that can squeeze onto even the most overcrowded of 'boards.

KLON KTR

5 Speaking of Klons… the KTR is Bill Finnegan's modern recreation of his famous design, which first appeared to great fanfare in 2014 and has been in and out of production ever since. The KTR uses the same circuit and germanium diodes as the original, but opts for more space- and mass-production-friendly surface-mount components.

JHS THE BONSAI

6 The Bonsai is the most popular Tube Screamer-style pedal on our list – possibly because it replicates nine different circuits in one stompbox! With close recreations of classics including the TS9, TS-808, TS10 and even an OD-1, if you can't decide which Screamer variant you want on your 'board, this gives you pretty much every flavour.

FULLTONE FULL-DRIVE 2 MOSFET

7 While many of the pedals on this list sport just a basic array of controls, the Full-Drive 2 from Fulltone is a more flexible proposition. With complementary overdrive and boost channels, you also get two-way toggle switch control over EQ and clipping styles. A unit that could easily replace two other stompboxes on your crowded pedalboard.

J. ROCKETT ARCHER

8 The Archer is J. Rockett's entry in the klone derby. The American firm builds a few great-sounding variations on this affordable base model, including a recent limited edition that replicates the circuit mods used by Jeff Beck, as well as the Steve Stevens Rockaway Archer, which adds a graphic EQ range to the familiar layout.

THE GUIDE

NEW GUITAR RELEASES

WORDS TERENCE STANLEY

Every issue, we round up the most exciting new gear to hit the streets over the last month. To kick things off, here's a selection of hot new guitars to try on for size…

FENDER JIMI HENDRIX STRATOCASTER

1 With a reverse headstock and reverse-mounted single-coil pickups, this latest Hendrix tribute from Fender has voodoo in its DNA. It comes in three finishes: Three-Colour Sunburst, Olympic White and a striking limited-edition Ultra Violet.

COLLINGS C100

2 The Texan boutique institution has created the C100 to appeal to singer-songwriters looking for good projection in a small package. The guitar features a Sitka spruce top, and Honduran mahogany neck, back and sides. There's also a Deluxe alternative, which uses East Indian rosewood back and sides instead.

ESP LTD JAMES HETFIELD SIGNATURE SERIES SNAKEBYTE SE BARITONE

3 This purple beauty is a faithful recreation of the baritone axe James Hetfield is currently using on Metallica's WorldWired Tour. With EMG JH 'Het' active pickups fitted at the neck and bridge positions, searing tones are pretty much guaranteed.

WYLDE AUDIO BARBARIAN PSYCLONE

4 The Barbarian Psyclone is one of three limited-edition guitars released by Zakk Wylde's company. The other two are named Blood Eagle RawTop, and Odin Grail Camo. All three guitars feature specs preferred by the legend himself, including a mahogany body and set of EMG 81/85 humbuckers.

GIBSON THE PAUL

5 Gibson has revived its famous (or infamous) budget take on its most beloved guitar for its 40th anniversary. This solid walnut-bodied single-cut features an understated, stripped-down design with plenty of focus on fat tones, delivered by a calibrated set of 490R and 498T humbucking pickups.

ERNIE BALL MUSIC MAN 25TH ANNIVERSARY LIII

6 Music Man celebrates 25 years of Steve Lukather's Luke guitar with the all-new LIII. Apart from the lush finish, this axe features a new custom-designed bridge humbucker that's wired to be extra hot. Only 25 pieces of this beautiful axe are available worldwide.

PRS SE A270 LIMITED

7 The SE A270 is a limited-edition acoustic model only available in Europe. It features highly figured koa back and sides, and PRS's acclaimed hybrid 'X'/ Classical bracing. The latter delivers a well-balanced tone with rich bass and clean highs.

FENDER MIJ MAHOGANY OFFSET TELECASTER

8 Inspired by the Telemaster Ace, a one-off collaboration between Fender Japan and singer-songwriter Yojiro Noda, this all-mahogany beast pairs a Jazzmaster body with a Telecaster neck, plus a Vintage-style Telecaster bridge single coil and a soapbar neck pickup.

REVEREND GUITARS TRICKY GOMEZ LE

9 The aptly named Tricky Gomez LE is essentially a tricked-out version of Reverend's Manta Ray platform. This limited-edition model features a distinctive two-tone finish and comes in four eye-catching metallic colour options.

FENDER ALBERT HAMMOND JR STRATOCASTER

10 Inspired by the Strokes guitarist's 1985 reissue of a '72 Strat, the Fender Albert Hammond Jr signature is dripping with New York cool. Its vintage-leaning appointments include a 70s-style large headstock and logo, bullet truss-rod nut and three-bolt 'F'-stamped neck plate with period-accurate Micro-Tilt adjustment. G

BUILT
TO LAST.
For over 100 years we have been crafting American-made guitars from our iconic home at 225 Parsons, Kalamazoo. Today, our promise to build premium guitars for players with an appreciation for the finest, extends from our traditional custom-made guitars to our new standard lineup.
HERITAGEGUITARS.COM
MADE IN AMERICA
Heritage Guitar Inc.
@heritageguitarinc

REVIEWS

CONTENTS

082 FENDER 2019 AMERICAN PERFORMER STRATOCASTER & TELECASTER

088 GRETSCH G6228 PLAYERS EDITION JET BT

092 CHAPMAN ML1 CAP10

096 CARR TELSTAR

102 LOWDEN F32

106 NANOLOG CLASSIC OVERDRIVE & ORBITAL FUZZ

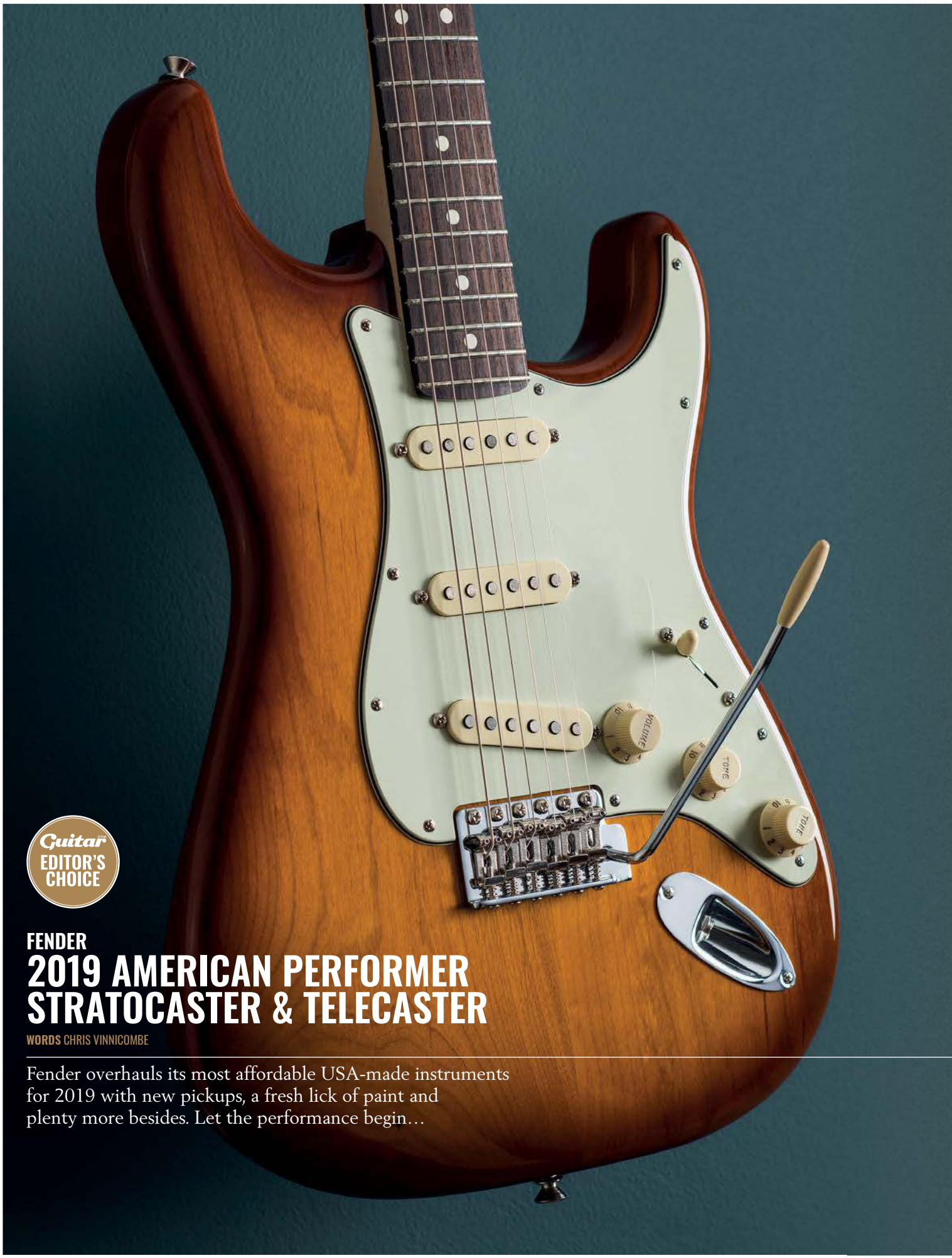
108 MORLEY MARK TREMONTI, MICHAEL AMOTT & DJ ASHBA SKELETON MINI WAHS

112 ERNIE BALL EXPRESSION OVERDRIVE, EXPRESSION TREMOLO & AMBIENT DELAY

114 PIGTRONIX PHILOSOPHER'S TONE GERMANIUM GOLD MICRO, BOB WEIR'S REAL DEAL & RINGMASTER

118 FENDER 2019 AMERICAN PERFORMER PRECISION BASS

LOOKING FOR MORE REVIEWS?
VISIT GUITAR.COM

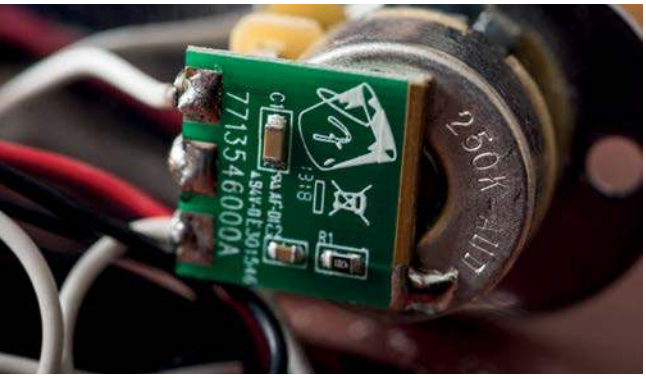


Guitar.com EDITOR'S CHOICE

FENDER
2019 AMERICAN PERFORMER STRATOCASTER & TELECASTER

WORDS CHRIS VINNICOMBE

Fender overhauls its most affordable USA-made instruments for 2019 with new pickups, a fresh lick of paint and plenty more besides. Let the performance begin…



Anyone who keeps a close eye on the pricing of new electric guitars in the UK will tell you that £1,000 isn't quite what it used to be. The political uncertainty of recent times has seen the British pound hit record lows against the US dollar, and the prices of North American-made guitars and basses have risen accordingly. All that said, £1,000 or $1,200 is still an important psychological price-point at which players rightly expect an instrument that ticks all of the 'serious guitar' boxes, and will do the business everywhere, from sticky club stages to YouTube, for many years to come.

Unveiled in early December 2018, Fender's American Performer Series seeks to offer just that, with nine new guitars and basses bristling with new features in a candy store of colours. Superseding the previous American Special range, American Performer is now the most affordable way to get your hands on a solidbody built in Fender's Corona facility in Southern California alongside the company's recently overhauled American Professional and American Original lines.

Joining our Stratocaster and Telecaster in the American Performer ranks are a neck-humbucker equipped Tele, a Jazzmaster with a Strat-style vibrato, a Mustang, a HSS Strat, and Mustang, Jazz and Precision Basses (read our review of the P-Bass on p118). New polyurethane finishes include satin versions of Fender's classic Lake Placid Blue, Sonic Blue and Surf Green, while our review Telecaster comes in a cool new coppery metallic that Fender has christened 'Penny'. The Strat arrived in Honey Burst with a mint-green 'guard, but in its Penny incarnation with a three-ply black/white/black pickguard, there's a palpable *Last Waltz* vibe. Very cool indeed.

New alnico-magnet pickups designed by Fender's resident pickup guru Tim Shaw grace the entire range – find out more in our interview with Tim on the facing page. On our review Stratocaster, we find a trio of new Yosemite single coils. The middle pickup is reverse-wound and reverse polarity, while a push-pull tone pot adds the neck pickup in parallel, delivering additional tones in positions one and two on the now-customary five-way blade selector switch.

KEY FEATURES

FENDER AMERICAN PERFORMER TELECASTER
PRICE £999 (inc gigbag)
DESCRIPTION Solidbody single-cutaway electric guitar. Made in USA
BUILD Alder body, bolt-on maple neck with 9.5" radius maple fingerboard, 22 jumbo frets, synthetic bone nut
HARDWARE 3x brass saddle string-through-body bridge, Fender ClassicGear tuners
ELECTRICS 2x Yosemite Single-Coil Telecaster pickups, master volume, master tone with Greasebucket circuit, 3-way blade selector switch
SCALE LENGTH 25.5"/648mm
NECK WIDTH 43.0mm at nut, 51.3mm at 12th fret
NECK DEPTH 20.9mm at first fret, 21.7mm at 12th fret
STRING SPACING 35mm at nut, 55.3mm at bridge
WEIGHT 3.49kg/7.7lb
FINISH Penny (as reviewed), Vintage White, Satin Sonic Blue (with rosewood fingerboard), Honey Burst (with rosewood fingerboard)

The Telecaster's three-way wiring is simpler, and it also features new pickups named after the Sierra Nevada's most popular tourist destination. Both guitars incorporate Fender's Greasebucket tone circuit which, via a pair of capacitors and a resistor housed on a tiny PCB, is designed to attenuate high-end without muddying things up.

Broadly speaking, the Performer designs are mash-ups of various eras of Strat and Tele evolution, so the Tele gets an early-50s-style trio of brass saddles, an alder body and a silver 70s-style logo, while the Strat is similarly 1970s at the end of its oversized headstock, but its alder body and mint 'guard offer more of a 1960s persona.

The maple necks here are comfortable and unapologetically contemporary, with slim 'Modern C' profiles, satin finishes, 9.5-inch fingerboard radii and 22 jumbo frets. Railway sleepers these jumbos decidedly are not – the fretwire is neatly installed and helps provide an easy, bend-friendly playing surface on both the Telecaster's satin maple and Stratocaster's bona-fide rosewood fingerboards.

Truss-rod adjustment is at the headstock for ease of access and although they appear to be Kluson-style units from a distance, Fender's new ClassicGear machineheads have an 18:1 gear ratio for smoother and more precise fine-tuning. It's not necessarily a big deal if you front a blues power-trio and mainly play bar gigs, but higher-ratio tuners can be a godsend when recording, especially in the context of modern pop arrangements that include lots of perfectly in-tune electronic sounds.

IN USE

Plug any good Strat or Telecaster loaded with its most popular pickup configuration into a high-quality amplifier and it's funny how utterly contemporary it still sounds. The guitar-pop pendulum has certainly swung back towards Fender in recent years and their innate clarity and percussive

SHAW THING

TIM SHAW, FENDER'S PICKUP GURU

"Dave Cobb is one of the best producers and engineers in the industry," says Tim Shaw, the man behind the all-new Yosemite pickups in Fender's American Performer Series. "He had an Esquire with a pickup that had been replaced or rewound many times and he couldn't use it, so he asked me to come up with something interesting.

"I'd been experimenting with alnico IV in rod-magnet form; it had been used in the 1960s as a bar magnet by several companies. Alnico magnets have different recipes or chemical compositions, and these have a major effect on how they sound. For our purposes, alnico IV is between alnico II and alnico V; it's got more definition than alnico II, but less attack than alnico V. Pickups made with it have a unique voice; there's an interesting 'hi-fidelity' character, as if you've recorded a great guitar with a great rig in a great studio and are playing that sound in real time.

"I made Dave a Tele bridge pickup with alnico IV magnets and a unique winding spec: it's been on quite a few recordings in the past year and a half. That formed the basis for the American Performer pickups. As with the American Pro Series, we already knew the basic specs for the guitars and basses, and our test guitars were selected accordingly. Joey Brasler [Fender's VP, product development] and I spent a week here, listening to prototype pickups, winding more, and determining what the voice of each guitar should be. Each guitar has a unique pickup set, and all of them have at least one pickup with alnico IV magnets."

Read more of our interview on Guitar.com

KEY FEATURES

FENDER AMERICAN PERFORMER STRATOCASTER
PRICE £999 (inc gigbag)
DESCRIPTION Solidbody double-cutaway electric guitar. Made in USA
BUILD Alder body, bolt-on maple neck with 9.5" radius rosewood fingerboard, 22 jumbo frets, synthetic bone nut
HARDWARE 6x steel saddle vintage-style synchronised vibrato bridge, ClassicGear tuners
ELECTRICS 3x Yosemite Single-Coil Stratocaster pickups, master volume, neck/middle tone, bridge tone with Greasebucket circuit pull for neck pickup in parallel), 5-way blade selector switch
SCALE LENGTH 25.5"/648mm
NECK WIDTH 42.5mm at nut, 51.8mm at 12th fret
NECK DEPTH 21mm at first fret, 22.5mm at 12th fret
STRING SPACING 35.1mm at nut, 55.3mm at bridge
WEIGHT 3.76kg/8.3lb
FINISH Honey Burst (as reviewed), Arctic White, Satin Lake Placid Blue (with maple fingerboard), Penny (with maple fingerboard)
CONTACT Fender EMEA
fender.com

quality means these instruments seem to be able to find space in any mix, no matter how dense or inorganic the surroundings. Yet, as trends have shifted over the years, making Leo's original designs work hasn't always been a breeze. The balance between a Tele's pickups is of huge importance; set the amp to compensate for a thin-sounding bridge unit and the neck turns to mush, dial in a Strat-like spank at the neck and the bridge unit can unleash a volley of frozen darts.

Happily, there's no imbalance here – the new Yosemite pickups are voiced bright and clear, for sure, but there's enough power down at the bridge to satisfy snarling Jack White impersonators and enough clarity at the neck for ghostly Radiohead arpeggios. The middle setting provides a satisfying range of sweetness and twang that rewards right-hand dynamics, while the Greasebucket tone control extends the range of usable sounds further than usual.

Plugging the Stratocaster into our amplifier without changing settings, it's not quite as characterful or charming as the Telecaster, but there are an awful lot of useful voices here. The bridge pickup – admittedly a little nasal in isolation, but effective in a band context – can be softened without losing upper harmonics via judicious use of its dedicated Greasebucket-equipped tone control, while pulling the pot and bringing the neck pickup into the mix is a great secret weapon for slippery pseudo-Tele soul tones. All other Strat-isms are present and correct and the neck pickup in isolation is a particularly harmonically rich and enjoyable take on that classic Strat position-five tone that suits reverb and whammy-bar wobble – even if the guitar arrived with a rather stiff five-spring setup and the bridge flat to the body.

The supplied gigbags are a little flimsy for anything more intensive than a quick trip to a rehearsal or local live show – thicker padding and more comfortable shoulder straps wouldn't go amiss for those who carry their instruments on public transport, either – but otherwise, both guitars are stage-ready, sound excellent and represent solid value for money in the current climate. *G*

9/10 **Fender narrows the gap between its mid-price and high-end lines – in style**

peterson
STROBE TUNERS
The Sound of Precision.

change your tuning
FOR THE BETTER

petersontuners.com

KMA
MACHINES

LOOKS THAT KILL,
TONES THAT THRILL

Boutique pedals hand-made in Berlin, Germany

www.kmamachines.com

OLD BLOOD NOISE
ENDEAVORS

NEW –
Reflector V3 Chorus
Out NOW!

www.oldbloodnoise.com

Fire Breathing Dragon - In A Box

G3

revvamplification.com

REVV

Audio Distribution Group

UK & European Distribution by Audio Distribution Group - **Building Brands Together**

sales@audiodistributiongroup.com

Guitar.com EDITOR'S CHOICE

GRETSCH
G6228 PLAYERS EDITION JET BT

WORDS HUW PRICE

This Gretsch Players Edition Jet combines timelessly cool vintage vibes with contemporary hardware and redesigned pickups for modern players. Fasten your seatbelts…

There are aspects of vintage Gretsch guitars that look better than they perform. While there are vintage die-hards who will merely shrug and pull their floating bridge back into position after hitting a powerchord or retune after string bends and Bigsby slurs, in the real world, pragmatism prevails. If you check out the specifications of vintage Gretsch guitars that are actually being used by professional musicians, you'll notice that changed tuners and bridges, along with modified controls, are commonplace.

Happily, Gretsch has become adept at mixing and matching vintage and contemporary features. Since 2016, even the company's Vintage Select reissue models have been engineered with stealthy mods enhancing their practicality, such as pinned bridges, usable tone switches and high-quality open-gear tuners. Debuting the same year, Players Edition hollowbodies took things a step further away from the old, while 2018 saw the Players Edition treatment rolled out to include new Jets.

It's thought Gretsch introduced the original 6128 Duo Jet in response to Gibson's Les Paul. Since it debuted in 1953, that's almost certainly true, but it has given rise to the common misconception that the Jet was Gretsch's attempt at a solidbody. The truth is different, and far more interesting.

By departing so far from tried-and-tested formulas, Gibson made some fundamental errors with the earliest Les Pauls. Gretsch however, stayed closer to its established practices and worked out how to make a compact archtop. Duo Jets originally had chambered mahogany bodies with laminated maple tops: this G6228 is no different.

In contrast to the earliest Les Pauls, the first production run of Duo Jets is the most collectable. They're distinguished by the earlier 'script' headstock logo, which we're pleased to see on this guitar's bound peghead, along with the early bullet-style trussrod cover. The G6228 also has vintage-style pearl-block inlays along its bound rosewood fingerboard, plus a vintage-style control layout with individual volume controls, master volume and tone.

So much for the vintage stuff, what's different about this model? Gretsch students will no doubt spot the apparent mashup of the early 50s features mentioned above with late-50s-style pickups and pickguard. But look closer and you'll see that these are no

KEY FEATURES

PRICE £1,979 (inc hard case)
DESCRIPTION Electric guitar. Made in Japan
BUILD Chambered mahogany body with laminated maple top, one-piece mahogany neck, bound rosewood fingerboard with 12" radius, 22 medium-jumbo frets
HARDWARE Gotoh locking tuners, Adjusto-Matic bridge, V-stoptail
ELECTRICS 2x Broad'Tron BT65 pickups, individual volumes, master volume and no-load tone
SCALE LENGTH 625mm/24.6"
NECK WIDTH 43mm at nut, 52mm at 12th fret
NECK DEPTH 21mm at first fret, 23mm at 12th fret
STRING SPACING 35.2mm at nut, 51mm at bridge
WEIGHT 3.7kg/8.1lb
FINISH Dark Cherry Metallic (as reviewed), Black, Cadillac Green
LEFT HANDERS Cadillac Green only (£2,179)
CONTACT Gretsch gretschguitars.com

ordinary Filter'Trons – they are Broad'Tron BT65s designed by Tim Shaw, who reverse-engineered vintage PAFs for Gibson to create some very highly regarded replicas in the pre-boutique era, and has worked for Fender in recent years.

The pickups here are about the same size as regular PAF-style humbuckers: around 4mm wider than Filter'Trons. Although the Duo Jet's similarity to a Les Paul never extended far beyond the body shape, this version comes a little closer than most. The tailpiece, along with the Melita and Space Control bridges of old, is replaced by Gretsch's 'anchored' Adjusto-Matic and a V-shaped stoptail. The latter is a clever nod to the tailpiece design of the White Falcon, but functions just like a regular stoptail while enhancing the G6228's distinctiveness.

Flipping the guitar over, we see a set of Gotoh locking tuners and a more rounded body edge at the heel end of the cutaway. The rollover radius graduates from about a 10th of an inch to half an inch – subtle, but a big improvement to player comfort and upper-fret access.

IN USE

Because there's little about the unplugged tone to suggest otherwise, it's entirely possible that people once assumed Duo Jets were solidbody guitars. This example is certainly louder than a Les Paul acoustically,

with ample chime and a deep resonance, but the long sustain and even decay are closer to a bona-fide solidbody than a jazzbox with open f-holes – the best of both worlds.

The medium-depth C profile neck will please vintage fans and contemporary guitar players alike. The fretwire strikes a balance between skinny old-school and modern jumbo, and yet there's nothing blandly generic about the G6228's playing feel.

The controls are easy enough to navigate and the slight notch at the top of the tone control indicates this is a no-load pot. It's a smart addition, because this emulates the bypass position of the late-50s 'mud' switch, plus you can exploit the full range of the control, early 50s style.

The Broad'Trons, compared to a set of vintage Filter'Trons in our own 6120 conversion, offer a slightly fuller midrange with a higher output level. There's no cost to clarity for the increase in power and there's no shortage of upper harmonics – particularly with the tone control in no-load mode. The poke is sufficient to overdrive an amp, but there's also a vocal quality to the mids that is identifiably Filter'Tron in nature.

If you like a bit of grunt and grit to go with your country twang and rockabilly picking, the Broad'Trons certainly deliver. And if you appreciate chime and clear note separation with overdriven power chords, you get that, too. You can also coax a vintage quack from the bridge, dial in woodier bluesy jazz tones on the neck and notch back the neck volume to accentuate phasiness in the middle setting.

In essence, this Players Edition Jet combines early 50s looks and beefed-up late-50s tone with the solidity and stability that contemporary players demand. G

9/10 **All that's great about small-bodied Gretsches, with more power and stability**

LIKE THIS? TRY THESE...

MAYBACH LESTER GOLD RUSH 90 **£1,725**, DUESENBERG D59 **£1,863**, GIBSON LES PAUL CLASSIC **£1,960**

FRIEDMAN

VINTAGE-T
by Dave Friedman & Grover Jackson

www.FRIEDMANGUITARS.com

Cali
by Dave Friedman & Grover Jackson

CHAPMAN GUITARS
ML1 CAP10

WORDS DARRAN CHARLES

YouTube personality and musical instrument retailer Lee Anderton has a new Chapman signature model, inspired by the modded 1986 Stratocaster that's his go-to guitar. Will you hit 'like'?

Once upon a time, signature guitars were reserved for players who found fame via the live stage and recording studio, but YouTube has disrupted that paradigm and made household names of vloggers, some of whom now boast bigger audiences than the rockstars that inspired them. Head honcho of Andertons Music in Guildford, UK, Lee Anderton is also the face of the brand's hugely popular YouTube channel and thousands of guitars pass through his hands each year, so he's undoubtedly in a position to offer a worthy contribution when it comes to guitar design.

Anderton is also MD of Chapman Guitars and it was co-founder Rob Chapman who first raised the idea of producing a signature guitar for Lee back in 2013. Lee was drawn to create something inspired by his trusty old Strat, but based on the shape of the ML1, one of Chapman's existing guitars.

The Strat in question is Lee's first serious guitar – a partscaster, put together back in 1986. "I bought it in parts from a guy who'd heavily altered it, but had just never got around to finishing the project," he explains.

The CAP10 was initially produced in a limited run of 50 (the name is a reference to the 'Captain' moniker Lee adopts for Anderton videos) and it went on to stay in the Chapman range until the end of 2016. Fast-forward to 2018, and the latest incarnation of the CAP10 doesn't appear to feature too many aesthetic differences, yet closer inspection reveals significant design tweaks have taken place: some instigated by Lee, some enforced by external influences.

The most notable change is the smooth contouring of the body outline. The previous model had a sharp-edged body, similar in style to an Ibanez RG. Another notable change is the ebony rather than rosewood 'board, and Chapman-designed pickups feature instead of the Seymour Duncans on previous models. "We really wanted to develop our own Chapman pickup line," says Anderton. "Rob was getting all these prototype pickup designs that genuinely did sound great. I picked a set I thought sounded great and went with them."

IN USE

The body's smooth contouring makes for a comfortable and familiar playing experience and the forearm chamfer feels a little less pronounced than a Strat. This results in more of your picking arm being in contact

KEY FEATURES

PRICE £719 (inc. hard case)
DESCRIPTION Solidbody double-cutaway electric. Made in Indonesia
BUILD Mahogany body, bolt-on maple neck, 13 3/4" radius ebony fingerboard, 22 jumbo stainless-steel frets
HARDWARE Wilkinson Two Pivot Tremolo System, Chapman locking tuners (18:1 gearing)
ELECTRICS 2x Chapman Stentorian Zero (bridge and neck), 1x Chapman Venus Witch Zero single coil (middle)
CONTROLS Volume, tone, 5-way blade pickup switch with coil split
SCALE LENGTH 25.5"/648mm
NECK WIDTH 42.6 mm at nut, 52.9 mm at 12th fret
NECK DEPTH 21.3mm at 1st fret, 21.9mm at 12th fret
STRING SPACING 52.9mm at bridge, 36.9mm at nut
WEIGHT 3.8kg/8.4lbs
FINISH Classic White
CONTACT Andertons Music andertons.co.uk

with the body. Unburdened with fret markers, apart from Chapman's Infinity Logo at the 12th fret, the unfinished dark ebony 'board looks inviting. For this writer, the less lacquered or buffed the fretboard, the more enjoyable the playing experience, irrespective of wood type. The lightly buffed playing surface offers little resistance, making bending much easier.

The neck is a comfortable typical C shape, but we were surprised to measure that the fretboard radius was a fairly flat 13-¾ inches. We say 'surprised', because it never feels particularly flat and there is always a supportive curvature present for chordal work – the illusion of curvature is likely enhanced by the impeccably rolled fretboard edges. The entire guitar arrived set up to a high standard, with perfectly crowned stainless-steel frets, no dead spots and bends of up to two tones immune to choking. We set up the two-pivot Wilkinson vibrato unit so we could pull the strings sharp and the guitar held its tuning admirably.

A HSH configuration is fairly unusual for a Strat-style guitar and when plugged in, the similarities to Fender's venerable electric abruptly end. The CAP10's sonic properties have more in common with other guitars, despite the S-type appearance. The combination of a mahogany body and an ebony 'board produces a darker, creamier tone than the one your eyes have deceived your ears into expecting. Consequently,

the sound produced by both the neck and bridge humbuckers is much more akin to archetypal Gibson or PRS tones.

While not molten-hot, the bridge pickup sounds fairly overwound, which results in a slight compression that robs the guitar of dynamics on some amp settings. Many guitarists aren't particularly keen on humbuckers in Strat-style guitars as they can sound a little unwieldy at times, so the relatively measured and controlled output of the Chapman pickups compared to full-on metal pickups may appeal to those players. In contrast, the neck humbucker is a little more dynamic than its counterpart and while meaty on high-gain settings, still has enough poke and punch to remind you of its primary Strat influence. Positions two and four on the five-way blade switch split the bridge and neck humbuckers respectively, and we're provided with some musical, spanking Strat-style sounds.

Times – and more importantly, prices – have changed, and as a result the CAP10's pricing offers excellent value in 2019 compared to similarly spec'd competitors. Although it's a signature model, the idiosyncrasies have been kept to a minimum and as a result the CAP10 is probably the Chapman model with the widest potential appeal, especially with its newly softened edges and more Strat-like demeanour. Reverse headstocks can be awkward to tune if you're unfamiliar with the shape, and the rock-voiced bridge pickup won't be to everyone's taste, but the guitar does come very well set-up with a hard case thrown in. It's an interesting take on a Strat-style design, with the shell of a classic but the engine of a roadster, providing Fender-style playability combined with fatter humbucker tones. G

8/10 **For a Strat-style guitar with a little more under the hood, the CAP10 is a must-try**

LIKE THIS? TRY THESE...

FENDER PLAYER STRATOCASTER HSH **£539**, G&L TRIBUTE LEGACY HSS **£479**, CHARVEL PRO-MOD DK24 HSH **£899**

PAIR OFF

PEDALBOARDS | ACCESSORY CASES 2.0

Couple your pedalboards with our series of accessory cases - a collection of military grade luggage designed for the war on tone. Rugged interior liners with plush top panels to protect knobs and switches, and plastic reinforced hybrid shells shave off pounds of weight.

ELEVATE YOUR PERFORMANCE.

SCAN ME WITH BANDLAB

monocreators.com/pedalboards

Pick out your cases and pedalboards at www.monocreators.com, or through any of our authorized resellers.

CARR

CARR TELSTAR

WORDS HUW PRICE

Guitar.com EDITOR'S CHOICE

It's widely assumed that power-valve pairs have to be identical, but this ingenious design from Steve Carr is changing the conversation. Time to mix and match…

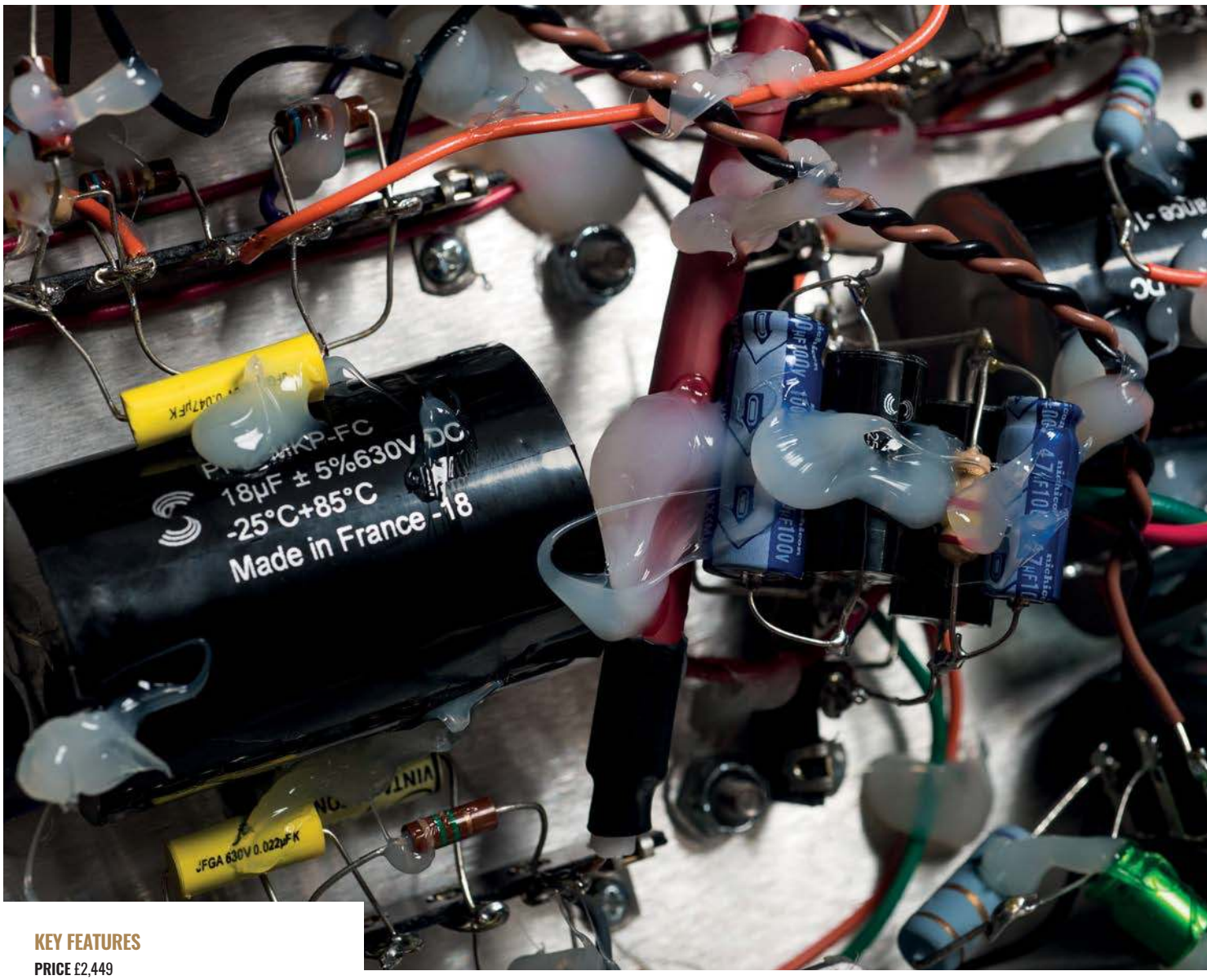
Carr's amps are fêted for their genuine point-to-point wiring, mid-century modern styling and above all, fantastic tone quality. The Telstar ticks each of these boxes, but its unique selling points are thin-wall cabinet construction and mismatched power valves.

On that last point, we don't mean old valves that have drifted out of spec, but rather a push-pull stage pairing an EL84 with a 6L6 to generate 17 watts. You can also install an EL34, KT66, 6V6 or "any octal power tube" in place of the 6L6, if you want to experiment further, and no re-biasing is necessary. Volume and tone controls combine with an onboard L-Pad attenuator, spring reverb and tone-shaping switches. The Lean/Lush switch contours the bass response, while the 53/58 switch adds gain and shifts the frequency point of the tone control. Onboard, there's a custom Valiant 12-inch ceramic speaker and a bespoke saddle-leather handle.

IN USE

Given the unorthodox nature of the circuit, the Telstar's tonal character defies easy categorisation. It's certainly no tweed clone, although it does share some characteristics, and there's nothing especially Blackface about it. So it must be more 'British' then? Well, the answer is yes and no.

Lead
Lush
Volume
Tone
Reverb
58
WARNING: NO USER-SERVICEABLE PARTS INSIDE
WATER AND EXCESS MOISTURE. POTENTIALLY LETHAL VOLTAGE PRESENT



KEY FEATURES

PRICE £2,449
DESCRIPTION Single-channel, hand-wired partial cathode-biased valve combo with reverb and L-Pad attenuator. Built in the USA
POWER RATING 17W
VALVES 12AX7, 12AT7, 6SL7, 6L6, EL84
CONTROL PANEL Volume, tone, reverb, master, play/off/on, pilot light
REAR PANEL 1x 8 ohm speaker output
SPEAKER Custom Valiant 12" ceramic
DIMENSIONS 535 x 450 x 230mm
WEIGHT 16.7kg/36.8lbs
CONTACT Coda Music coda-music.com, carramps.com

The Telstar provides an impressive range of clean and driven variations on a defining theme that is full, harmonically rich and sublimely touch sensitive. Carr's smaller amps always have solid-state rectification, and yet the feel is always player friendly.

The treble falls short of Blackface and Plexi glassiness and the overdriven tones are way too refined to venture into the fuzzy meltdown of late-50s tweeds, but there's never any lack of clarity or excitement. The most impressive aspect – and one we have long associated with Carr amps – is the way everything gels together, with superb string-to-string balance across picked chords and super-smooth note sustain and decay.

The exact function of the 53/58 switch is hard to define, because it varies depending on how the volume and tone controls are balanced. With the volume set about three-quarters of the way up and the tone at noon, switching from 53 to 58 gives the Telstar a noticeable lift in the upper-mid-cut frequencies. So, the tone goes from mellow and thick midrange warmth to something with more cut, snarl, grit and chime. In this instance, it's very much what we associate with the sonic progression of various US amp manufacturers through the 1950s.

If the volume and tone controls are both set at noon, the 53/58 switch clearly targets the same frequency range, but the outcome is quite different. Rather than adding aggression, 58 mode now provides a sweet treble sheen to the full and warm tone.

It actually makes the Telstar sound prettier and if you activate Lush mode, too, you can even get a hint of mid scoop as the bass response is extended.

Then if you max out the tone and back off the volume, 58 mode's boost effect becomes more apparent as a thickening of the lower mids. Whereas previously, the 58 setting enhanced clarity, now the 53 setting sounds more transparent without actually being as bright, and 58 gets grungier, dirtier and more garage-y. This is more apparent in Lush mode than Lean.

If there's one minor gripe, it's that the Lush setting may be a tad overcooked. The Telstar is a naturally full-sounding amp and with lush mode engaged, even Strats can sound a little too bassy and loose. With a Les Paul, we don't find it overly useful. It's fine when you're playing on your own, but may prove to be too much in a band context and we feel it could be more effective if there was some way to split the difference.

Clearly, there's no designated bass control, but since gain can be increased by turning up the volume and the tone controls, some slight degree of low-frequency shaping is possible if you boost the tone and roll back the volume.

Equating power valves with specific amplifier tones is simplistic and potentially misleading. There's no guarantee equipping an amp with EL34s will make it sound like a Marshall any more than pairs of 6V6s and EL84s guarantee tweed or Vox tones. Preamp valves, tonestack design, biasing and speaker selection are all equally important.

Still, the Telstar allows valve swapping and with a Tung-Sol EL34, there's less high treble and low bass. There's extra midrange focus, tighter lows and a more defined quality, and the overdrive is less an assault of harmonics and more about low-mid growl.

A Ruby 6V6 proves a great match for the EL84 – especially if you enjoy overdriven tones with midrange drenched in harmonics. The 6V6 gives a treble response somewhere between the EL34 and the airier 6L6, but for chewy midrange fullness and loose vintage lows, go for the 6V6.

By combining two different power valves, has Steve Carr positioned the Telstar's tone 1,500 miles west of Galway? Not as such, but it does have a sound that is very much its own. It's designed to cover a specific power and tonal range, so metal enthusiasts and country pickers should look elsewhere, and it's no pedal platform. Yet fans of old-school cleans with a hint of dynamically controlled drive, plug-in-and-play overdrive types and rootsy Americana players are bound to love it. Having such a clear onboard attenuator, along with Carr's lush and non-intrusive reverb, will make this a one-stop solution for many players – albeit at a price. Even so, we've been looking forward to trying the Telstar for some time and it has been well worth the wait. ***G***

9/10 **Meticulously built, with unique tones, real-world attenuation and fine reverb**

LIKE THIS? TRY THESE...

THE **PALMER DREI** HAS A TRIPLE SINGLE-ENDED OUTPUT WITH AN EL84, 6V6 AND 6L6 THAT FUNCTION INDIVIDUALLY. THE **THD BIVALVE** HAS PARALLEL SINGLE-ENDED OUTPUT AND ALLOWS FOR MISMATCHED POWER VALVES; BOTH ARE DISCONTINUED

Designed in the UK by Patrick James Eggle, the all-new Shergold Masquerader makes a polite nod to its heritage and then boldly heads off in its own unique direction.

Made for those unafraid to be noticed, the SM01SD has a solid mahogany body, a beautiful solid rosewood neck and is loaded with genuine USA Seymour Duncan pickups.

ShergoldGuitars.com

SHERGOLD

LOWDEN F32

WORDS HUW PRICE

Guitar.com EDITOR'S CHOICE

If you've always liked the vibe of Lowden's O-shape acoustics, but are looking for a more compact instrument, an F model may just prove to be the perfect fit instead

It's widely, but incorrectly, assumed that Lowden's F model designation stands for 'folk'. As it turns out, F refers to 'flatpicking', but the model's all-round capability and how this is achieved reveals a lot about Lowden's approach to design.

In essence, the company uses A-form bracing across the product range, but the braces are voiced depending on the dimensions of the bodies. So, the O models have treble-biased bracing to balance the high frequencies with the naturally powerful bass response of Lowden's largest body style. At the other end of the spectrum, the Wee Lowdens have bass-bias bracing to achieve the opposite.

Lowden describes the F models as small jumbos. The body dimensions allow for a more even frequency response, so flat-bias bracing ensures no frequency band is unduly dominant or weak. The F models have been popular since their release in 1982 and tweaked in 2003 with a smaller soundhole for extra projection and focus, and this F32 sits at the top of the range. It combines a Sitka spruce top with rosewood back and sides and as usual, we see a five-piece neck of laminated mahogany and rosewood, with an ebony 'board and a top-loading rosewood bridge. The binding is figured sycamore, with mahogany, walnut, sycamore and rosewood for the purfling and rosette.

KEY FEATURES

PRICE £3,099 (inc case)
DESCRIPTION All-solid acoustic 6-string guitar. Made in the UK
BUILD Sitka spruce top with Indian rosewood back and sides, laminated 5-piece mahogany/rosewood neck, rosewood bridge, ebony fingerboard, figured sycamore binding, maple/rosewood/sycamore/mahogany purfling, ebony peghead overlay, Gotoh 503 tuners with ebony buttons, bone nut and split bone saddle
SCALE LENGTH 650mm/25.6"
NECK WIDTH 44.5mm at nut, 56mm at 12th fret
NECK DEPTH 20.5mm at first fret, 23mm at 7th fret
STRING SPACING 38mm at nut, 54mm at bridge
WEIGHT 1.85kg/4.07lb
ELECTRICS N/A
LEFT HANDERS Yes
FINISH Hand-rubbed satin
CONTACT Lowden Guitars lowdenguitars.com

IN USE

Having encountered several Lowdens of late, we're struck by the sheer consistency in build quality and playability. The key construction methods, fine details and feel are unmistakably and uniquely Lowden.

This writer owned a 'blue label' 1979 Lowden L32 for several years, with similar

tone-timber specs as this smaller-bodied F32. Despite the size and shape differences, the crisp, ultra-clean treble, combined with remarkable bass extension, are immediately familiar. However, this new F32 sounds better and plays more easily than the one that got away.

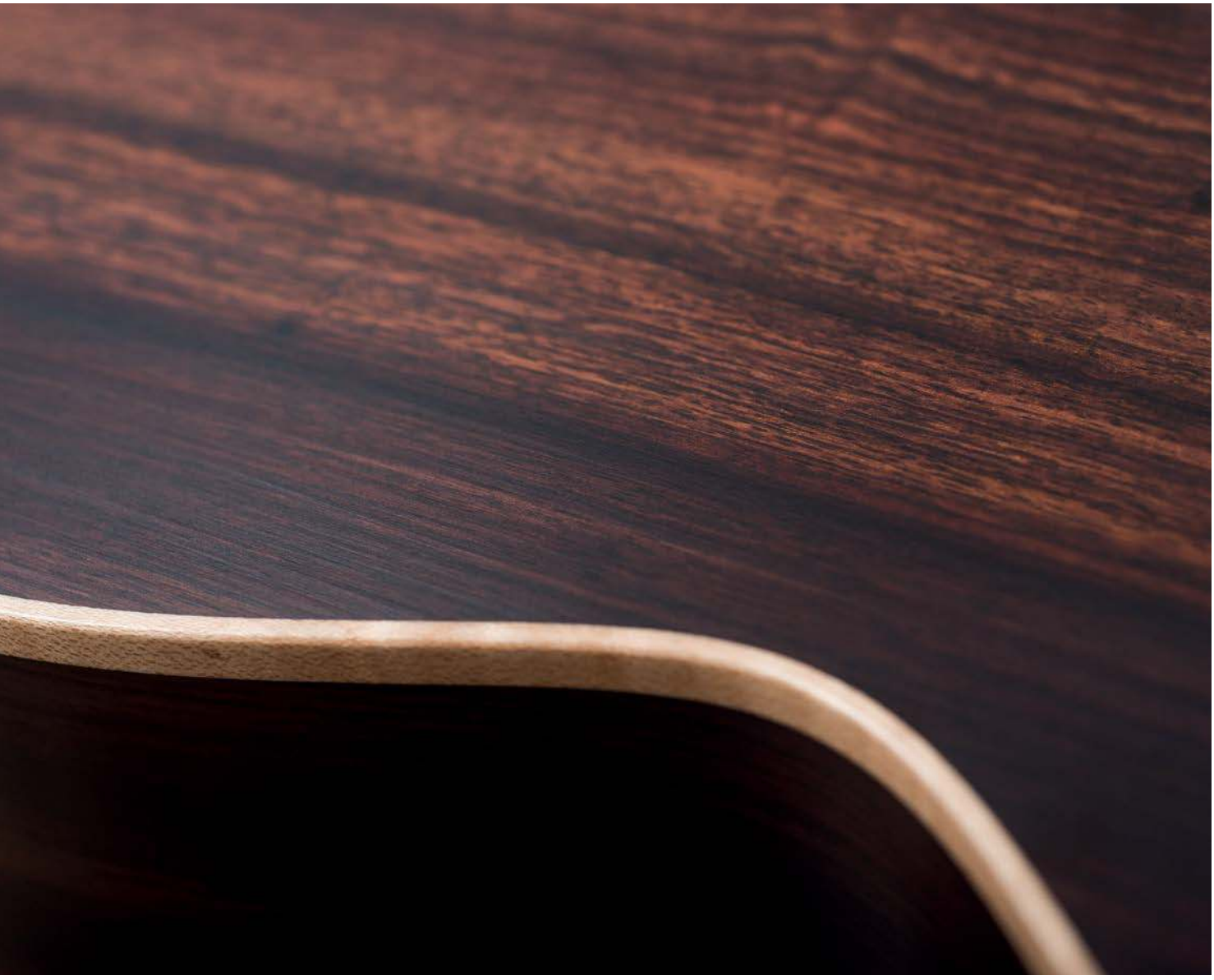
For instance, despite having been well played for over two decades, the old L32 never felt as responsive and freed up as this F32. Maybe the bracing had to be a little stiffer to support the L32's larger soundboard, but by our reckoning, the F32 more than holds its own in the bass.

Many appreciate the darker midrange woodiness of Gibson-style acoustics and the more delicately open qualities of certain Martin designs, but there's nothing particularly 'American' about the F32's tone. In terms of frequency range and definition, the F32 compares to certain classic acoustics in much the same way high-end hi-fi systems compare to computer monitors with an added subwoofer. The phrase 'harp-like' seems more apt than 'piano-like'; the F32 has a mysterious and ambient quality. The tone is drenched in harmonics that linger on inside the body like a tuned natural reverb.

Starting with strummed chords, the plain strings produce a pseudo 12-string effect and a low-mid thump helps to propel rhythm parts. Each string has equal prominence, almost as if an ultra-high-end studio compressor has been applied. Chord inversions and embellishments come through clearly and no part of the frequency range dominates or is overpowered.

The F32 is just as well suited to fingerpicking duties, where the inherent balance and even response make this a very easy guitar to play. Lowden is up there with a select few makers in producing guitars that actually make a player's technique sound better and more accurate than it really is.

The string spacing may be helping here, with a fairly standard 54.5mm at the bridge, but a slightly wider-than-usual 37.5mm at the nut. The fretboard width is ample for the string spacing and there's never any danger of strings slipping over the edge.



We delve down into DADGAD and it's as though the F32's sound gets even bigger. The airy trebles remain, but the low end begins to emit a throaty growl while retaining tautness and definition. With the low D acting as a drone string, combinations of open and fretted notes on the upper strings have an almost hypnotic effect.

One test we regularly apply to acoustics is to gauge how the tone alters depending on where you pluck the strings. With Lowdens in general, and this guitar in particular, strumming at the end of the fretboard, across the bridge-side-edge of the soundhole and adjacent to the bridge itself produces three very distinct sounds. With this much tonal range to exploit, the F32 is a very expressive guitar indeed.

Whether it's the fresh Sitka spruce, the rosewood or a combination of both, the treble has more crystalline quality than the cedar and redwood models we've reviewed of late. Even so, it's never brash or metallic, even with brand-new strings and it's an excellent alternative to Lowden's woodier and warmer cedar-topped models.

Looking at the string height side-on, we were initially concerned the F32 might be a tad challenging to play. These fears are instantly dispelled and the easy action – and we suspect the crisp and clear notes – can be attributed to the extreme precision of the fretwork and nut slots. This also pays dividends with outstandingly in-tune open chords, and Lowden's split saddle also keeps everything sweet wherever you happen to be playing along the glass-smooth ebony fretboard. Lowden acoustics are never cheap, but in our experience, they never disappoint – and this is yet another outstanding guitar that's worth every penny. **G**

9/10 **Focused yet ethereal and wonderfully playable, with undaunting body dimensions**

LIKE THIS? TRY THESE...

TAYLOR 814CE V-CLASS **£3,565**, LARSON BROS PRAIRIE STATE OM STYLE 2 VS 1900 **£2,440**, MARTIN 000-28EC **£3,387**

www.guitars4you.co.uk

Specialist in fine new and used classic guitars

Tel: 01335 345777 - Mon-Sat 9am-7pm

Showroom Visits: Appointment only - please call beforehand

USED PRS SELECTION

PRS SC250 Singlecut - '10' Top - natural - used/2008 ..... £1,690
PRS 513 Rosewood - McCarty Tobaccoburst - used/2007 ..... £3,290
PRS 513 Rosewood - dark cherry sunburst - used/2004 ..... £3,290
PRS EG4 - burgundy mist metallic - used/1991 ..... £999
PRS S2 Standard 24 - Satin Limited Edition - vintage sunburst - used/2016 ..... £890
PRS Custom 22 Artist Pack - 2005/20th anniversary - blue matteo... £2,349
PRS Modern Eagle Singlecut - Yellow Tiger - used/2007 ..... £3,899
PRS Custom 24 '10' Top - used/2013 - fire red burst £2,290
PRS CE22 Maple Top - Emerald Green - used/2002 ..... £1,369
PRS Custom 24 10 Top - bird inlays - amber - used/2007 ..... £1,675

SELECT FENDER CUSTOM SHOP

Fender Custom Shop 62 Journeyman Relic Strat - olympic white £2,699
Fender Custom Shop 57 Journeyman Relic Strat - white blonde..... £2,750
Fender Custom Shop 1960 Relic Strat - aged fiesta red £3,099
Fender Custom Shop 1960 Relic Strat - lake placid blue £2,699
Fender Custom Shop 1960 Relic Strat - vintage white £2,699
Fender Custom Shop 1960 Relic Strat - aged olympic white £2,699
Fender Custom Shop Limited Edition Thinline Tele - Pink Paisley £3,289
Fender Custom Shop Limited Edition Thinline Tele - Blue Flower £3,289
Fender Custom Shop 55 Relic Strat - shell pink..... £2,775
Fender Custom Shop 57 Journeyman Relic Strat - fiesta red £2,875

Over 50 Custom Shop Strats and Teles in stock

A FEW TASTY NEW & USED GUITARS

Duesenberg Starplayer TV - used/2017 - Gold top £1,495
Gibson Custom Les Paul 1959 Reissue Tom Murphy Aged - 2012... £5,275
PRS SC250 Singlecut - '10' Top - natural - used/2008..... £1,690
Gretsch Nashvile G6120 circa 1967 ..... £2,499
Tom Anderson T- Classic - tobacco burst - used/2005..... £1,675
PRS Custom 24 + bird inlays - used/1997 - cherry sunburst £1,699
Collings i35LC - aged faded cherry £3,900
Fender USA Strat Plus Deluxe - black - used/1993 ..... £1,090
Gibson Les Paul Standard honeyburst - used/1995 ..... £1,575
Fender Custom Shop 57 Journeyman Relic Strat - celadon green... £2,750
Gibson Tom Murphy Aged 1959 Les Paul Reissue - 2005 ..... £5,390
Fender Custom Shop 1960 Relic Strat - fiesta red..... £2,699
PRS Starla - silver sparkle - used/2011..... £1,099
Fender Custom Shop 63 Journeyman Relic Tele Custom - sunburst... £3,159
PRS 513 Rosewood - McCarty Tobaccoburst - used/2007..... £3,290
Fender USA Roadhouse Strat - sunburst - used/1997 ..... £849
Fender USA 1979 Strat Antiqua Sunburst - all original £2,190
Gibson ES339 Studio - gingerburst - used/2016 ..... £899
Rickenbacker 330 - mapleglo - used/1988..... £1,339
Gibson Historic Collection R9 Les Paul - used/2005 ..... £3,579
Fender AVRi 58 Tele reissue - used/2012 - 2 tone sunburst..... £1,099
Fender USA Lonstar Strat - sunburst - used/1996..... £959
Collings i35LC Deluxe - aged faded cherry..... £5,795
Fender Jason Smith Masterbuilt '68' Paisley Strat - used/2014.... £4,289
PRS Mira X - used/2009 - black..... £839
Fender Chris Shiflett Tele Deluxe - artic white - used/2012 ..... £629
Fender AM Deluxe Strat HSS - teal green - used/2002 ..... £990
Fender USA Strat Plus Deluxe - used/1989 - sunburst £1,239
Fender James Burton Signature Tele - Red Paisley Flame - 2015 ... £1,379
Fender Flame Standard - MIJ Master series - 1985 - sunburst..... £1,299
Gretsch G6128T Duo Jet - cadillac green - used/2015..... £1,790
Gibson Les Paul Custom - wine red - used/1976 ..... £3,099
Gibson Les Paul Deluxe - cherry sunburst - used/1981 ..... £2,190
PRS S2 Standard 24 - Satin Limited Edition - sunburst - 2016..... £890
PRS Custom 22 Artist Pack - 2005/20th anniversary - blue matteo.... £2,349
Fender Custom Shop 1960 Relic Strat - Lake placid blue £2,995
Fender Custom Shop 56 NOS Strat - fiesta red £2,599
Fender Custom Shop 51 Relic Nocaster - faded nocaster blonde .. £3,339
Fender Custom Shop 68 Relic Strat - aged olympic white..... £3,349
Gibson Les Paul Deluxe Gold Top - 2011 Limited edition reissue .. £1,669
Collings i35LC tobacco sunburst..... £4,995
Suhr Pro JM - olympic white - used/2017..... £1,749
Suhr Classic Pro HSS - ocean turquoise metallic - used/2014 ..... £1,790
Tom Anderson T- Classic - tobacco burst - used/2005..... £1,675

More tasty guitars in stock - visit www.guitars4you.co.uk

WANTED – QUALITY USED GUITARS | EXPRESS MAIL ORDER

E-mail: mark@guitars4you.co.uk

Forsyth

Est 1857

ACOUSTICS

Main dealer for Lowden, Atkin, Brook, Moon, Black Swan, Patrick James Eggle, Martin, Faith, Auden, Seagull, Guild, Gretsch, Eastman, Aria, Crafter, Maton, Furch, Tanglewood

CLASSICALS

Main dealer for Buguet, Ramirez, Raimundo, Sanchez, Ortega, Admira, Cordoba and Strunal

ELECTRICS AND BASSES

Main dealer for Rickenbacker, Gordon Smith, Eastman, Fender, Gretsch, Danelectro, Maton, Squier, Revelation, Aria, Hofner Godin 5th Ave

Repair department specialising in acoustic and electric guitars

www.forsyths.co.uk/guitars

Forsyth Brothers Ltd, 126 Deansgate, Manchester M3 2GR

@ForsythMusic Forsyths.Music.Shop

NANOLOG AUDIO
CLASSIC OVERDRIVE & ORBITAL FUZZ

WORDS RICHARD PURVIS

These Canadian-built pedals were designed by proper scientists using technology mere mortals couldn't even hope to understand. Time for our ears to have a lesson in molecular electronics…

You know what the problem with modern overdrive and fuzz pedals is? No, neither do we. There are thousands of the things to choose from these days, in all styles and price brackets. This is a great time to be a fan of dirt-generating stompboxes.

Yet we're excited about these new devices from a Canadian company called Nanolog Audio. There's genuine boffinry at work: Nanolog was founded by two senior PhD research officers from the National Institute For Nanotechnology in Edmonton, Alberta, who are not making ordinary stompboxes.

We make no apologies for copying and pasting some of the next bit from Nanolog's website, because it's in-depth stuff and we're not physicists. The heart of these pedals, described as "a major breakthrough in analogue technology", is a carbon molecular junction that "conducts voltage and produces clipping characteristics in enhanced and novel ways". The tech is called 'quantum tunnelling', and involves sending a signal between two conductors via a layer of pure carbon molecules.

Nanolog's technology has been available since 2016 in a collaboration with Canadian pedal maker Dr. Scientist: the Heisenberg Molecular Overdrive. Dr. Scientist describes its molecular junction as "a new kind of diode that saturates in a slower, smoother, more pleasing way than conventional silicon diodes". This, then, is the same tech in a new range of stompers under Nanolog's own name. Helpfully, both the Classic Overdrive and the Orbital Fuzz let you switch between molecular and conventional clipping, which should make for some interesting comparisons. In the case of the drive, this means two carbon options, plus germanium and silicon; with the fuzz, there are two gain stages (in series) that can be flipped independently between carbon and silicon.

The pedals look suitably scientific and are built using sturdy aluminium enclosures. Our only worry is over the control knobs, whose plastic shafts poke up from the circuit board without being secured to the top.

IN USE

We'll start with the Classic Overdrive in germanium and silicon modes before seeing how the futuristic stuff compares. First impressions, with the dial set to GE, are of an extremely nice transparent drive in the Paul Cochrane Timmy mould: the distortion

itself is tastefully tweedy, the highs are crisp and the lows are full, but not bloomy.

Flipping over to SI mode, the overall character of the overdrive doesn't change but there's a jump in pick-attack brightness, as the silicon diodes leap into action. This is a distinctly sharper tone, which can verge on harshness; though you may be glad of the extra presence in some contexts.

Switching to N1 means a 4nm carbon device is doing the clipping – and we really are talking 'molecular' here as 4nm is about 20,000 times thinner than a human hair. It doesn't sound thin, though: what you get is all the warmth of the germanium mode, but with less fizzy saturation, more focus and just a hint of extra touch-sensitivity. N2 mode (6nm) heads back in the direction of silicon, offering more power and bite.

The differences between silicon and carbon are even more pronounced in the Orbital Fuzz. Starting out with both gain stages set to SI, we get a rich and feisty fuzz with enough top end to slice through eyeballs. The tone control can tame that, but this is clearly a snarler… until we flick both switches up to carbon clipping and everything suddenly becomes much, much smoother – and, as with the overdrive, more responsive to playing dynamics. There's still bags of gain to play with, though, and the 'hybrid' switch combinations offer two distinct variants in the middle ground: one rich and full, the other lean and spitty.

That brings us to the gate control, which we've had fully open until now. The idea here is to let you starve the fuzz of voltage for dramatic 'ripping Velcro' effects – but Nanolog hasn't really pulled it off. There aren't enough interesting textures available: nothing much happens until you get to the starvation point and then your tone, rather than teetering on the edge, just vanishes.

But don't let that one weakness detract from an impressive stompbox. As with the drive pedal, there's no sonic revolution going on here – but this is a tidy and extremely flexible unit that proves the technology is viable. If other makers take it on, as Nanolog hopes, who knows where it could lead? G

KEY FEATURES

NANOLOG CLASSIC OVERDRIVE
PRICE $235 (US)
DESCRIPTION Multi-mode overdrive. Made in Canada
CONTROLS Volume, gain, treble cut, bass cut, four-way clipping switch (germanium, silicon, 4nm carbon, 6nm carbon)
FEATURES Switchable true or buffered bypass, powered by 9V mains supply (not supplied)
DIMENSIONS 123 x 94 x 50mm
CONTACT Nanolog Audio nanologaudio.com

9/10 **A surprisingly old-fashioned drive that proves molecular clipping is no gimmick**

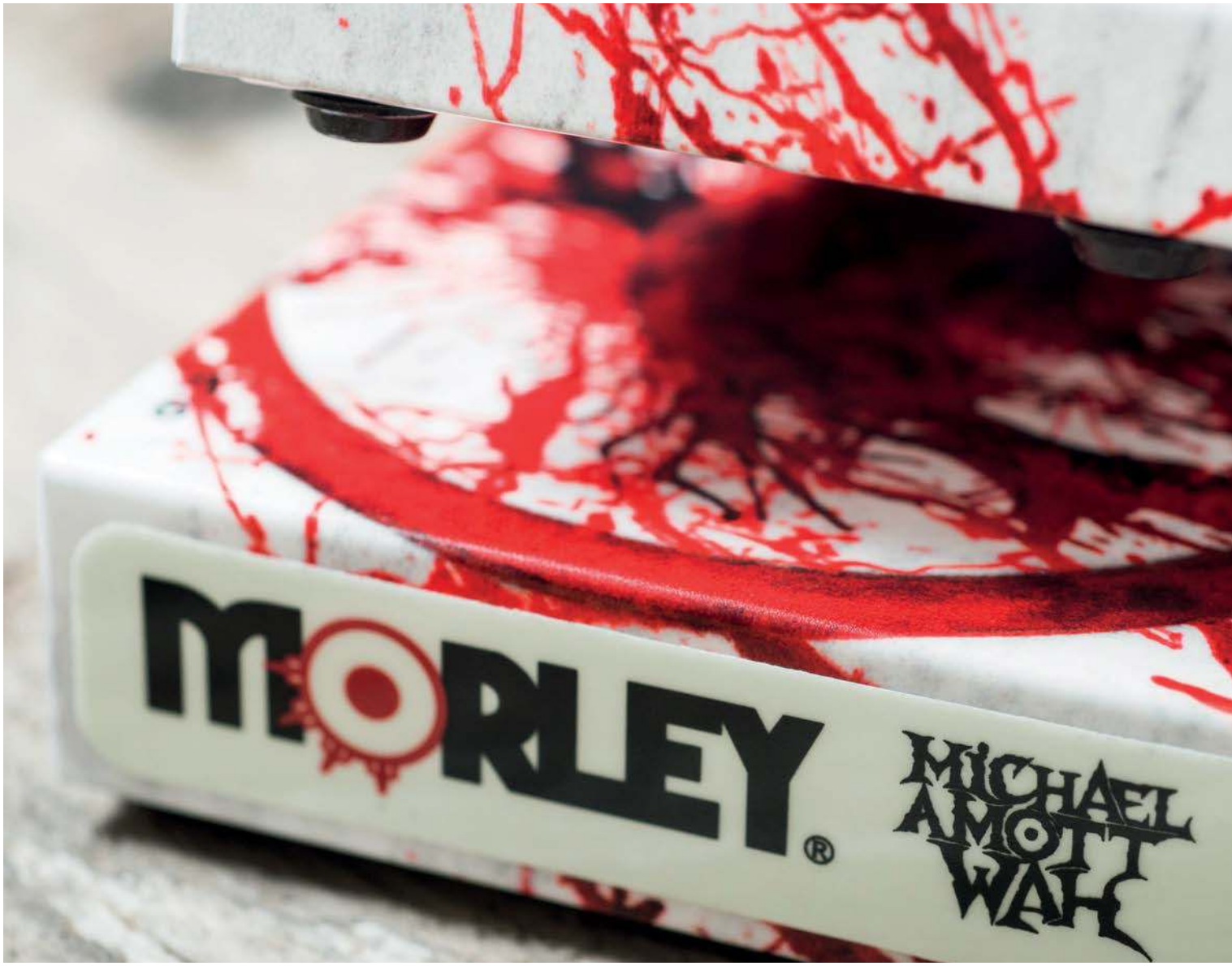
KEY FEATURES

NANOLOG ORBITAL FUZZ
PRICE $235 (US)
DESCRIPTION Dual-mode fuzz. Made in Canada
CONTROLS Volume, fuzz, tone, gate, carbon/silicon switches for each gain stage
FEATURES True bypass, powered by 9V mains supply (not supplied)
DIMENSIONS 123 x 94 x 50mm

7/10 **A bit of a handful, but this fuzz has the tonal chops to be a genuine contender**

LIKE THIS? TRY THESE...

CHASE BLISS BROTHERS **£349**, DR. SCIENTIST THE ELEMENTS **£209**, BOSS/JHS JB-2 ANGRY DRIVER **£149**, FUNCTION F(X) CLUSTERFUZZ **£199**, WALRUS AUDIO JUPITER V2 **£192**



MORLEY
MARK TREMONTI, MICHAEL AMOTT & DJ ASHBA SKELETON MINI WAHS

WORDS SIMON BRADLEY

Morley catches the eye with this trio of limited-edition signature wah-wahs that are intended primarily, but not exclusively, for use with high-gain tones. And one even glows in the dark…

Morley's roster of endorsees is an eclectic one and, as an addition to the company's Custom Shop range of mini pedals that also includes units from George Lynch, Steve Vai and Megadeth's Kiko Loureiro comes this threesome of eye-catching wahs, each of which is limited to just 500 units worldwide.

The reduced size of the rolled-steel chassis – Tremonti's full-size T2 wah is 231mm long, while the Mini version is 114mm – obviously saves room on a cramped pedalboard, but there's still sufficient surface area to allow for messers Tremonti, Amott and Ashba to add striking custom graphics. The Tremonti features the artwork from his fourth solo album *A Dying Machine*, while the rather more understated look of Sixx:A.M. guitarist DJ Ashba's wah is balanced by the fact that the whole thing is clad in a bone-white finish that incorporates Morley's 'Glow In The Dark Coating Technology'. There's nothing subtle about the blood-splatter livery of metal legend Michael Amott's pedal, but it'll appeal heartily to its target audience.

All three feature sprung treadles, a concept that does away with the need for an on-off switch; simply pressing downwards activates the effect that itself is generated not with a traditional mechanical potentiometer, but via Morley's electro-optical circuit.

Each also offers what's described as 'true tone bypass' when the effect is disengaged, while the Ashba unit comes with an internal trim pot for adjusting output level and the custom MQ2 inductor. This obviously involves unscrewing the pedal base and the use of a small screwdriver to adjust the trim pot itself, which proves rather fiddly. 'Set and forget' is definitely the best approach.

The Tremonti also gives the option of adding up to 20dB of clean boost to the effected sound, with a control potentiometer mounted on the bottom-left of the chassis allowing you to dial in as much or as little as you require to help those solos and riffs to cut through. Power for each pedal comes from either a battery or an optional nine-volt supply and, needless to say, all three are built to survive the rigours of the road.

IN USE

The tension in the treadle springs is ideally set and, to aid playability in the heat of battle, the treadles' top surfaces are fitted with slip-proof patches. The Tremonti and Amott have been voiced for use with high-gain tones and work well in that arena. The Amott certainly has a peak frequency set within the lower bandwidths, producing a Schenker-like honk in full toe-down position rather than anything more piercing, and adding the merest touch of wah constricts the high end to give huge chords dollops of earth-shattering 'oomph'.

While it's genuinely excellent for ultra high-gain styles, the Amott is underwhelming when used clean. That said, with the choice of more traditionally voiced wahs bigger than ever these days, we'd be surprised if any player wishing to ape classic funk and disco licks would be drawn to a wah with such an overtly grisly aesthetic.

Tremonti often uses his wah for solos and in addition, the boost can be used to add colour and drive to a metal rhythm tone. However, it's far more suited to its primary function – adding volume to solos. High-gain rhythms benefit from the wah's cut and the menace of Mark's trademark downtuned riffage can be further enhanced by using just the first third of the treadle's downward arc. Used clean, the boost function is more apparent and, if you can keep the treadle in the sweet spot, it's possible to add an unusual dry character to arpeggiated chords that sounds great, especially when sweetened with modulation.

Of the three, it's the tonal sweep of the Ashba Skeleton that we found to be the most versatile across different genres and although it's not ideally suited to percussive funk rhythms, it's closer to this classic wah-wah ballpark than either the Tremonti or Amott. It's just at home with classic-rock tones as it is with metal sounds, too – and yes, it really does glow in the dark.

Each of these units is suited to different rock and metal styles and, when considering the purchase of any wah, players will need to make their choice carefully. The

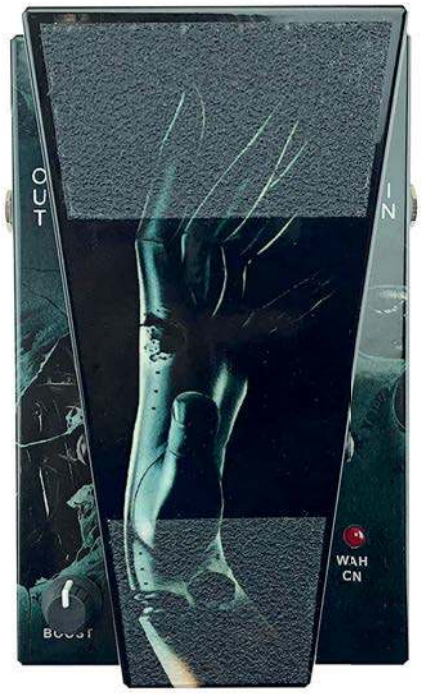
differences in their tones can be subtle at best, but if you are considering dropping the lion's share of £300 on the Tremonti, you'll need to be pretty certain it's for you.

That both the Tremonti and the Amott are best suited to high-gain metal tones is beyond question and, if that's your preferred playing style, you'll get a great deal out of either one of them. The Tremonti's clean boost has more scope for use across the board, while the blood-splattered finish of the Amott will leave your audience in little doubt as to your allegiance.

If we were take just one of these three rock-ready units home, though, we'd opt for the DJ Ashba Skeleton. Not only is it the most versatile in its operation, we also found its sweep to be the friendliest to the ear and, if that wasn't enough, we love that it glows in the dark and it's the most affordable, too. Although in each instance the price of admission is high, all three are robust and solidly made pedals: just remember they're all limited editions, so you'll need to be quick before they all sell out. *G*

LIKE THESE? TRY THESE...

DIME CRY BABY FROM HELL **£179**, KIRK HAMMETT CRY BABY WAH **£156**, MOOER THE WAHTER **£109**, EHX CRYING TONE **£81**



KEY FEATURES

MORLEY MINI MARK TREMONTI WAH
PRICE £299
DESCRIPTION Signature wah pedal tailored for high-gain tones
CONTROLS Boost
FEATURES 20dB of clean boost, electro-optical potless wah operation, switchless, mono in and out, PSU input, 'A Dying Machine' livery, true bypass
DIMENSIONS 114 x 63.5 x 174mm
CONTACT Westside Distribution
westsidedistribution.com, morleypedals.com

6/10 **With its practical boost function, this is a darkly alluring wah – albeit at a price**

KEY FEATURES

MORLEY MINI MICHAEL AMOTT WAH
PRICE £279
DESCRIPTION Signature wah pedal tailored for extreme high-gain tones
CONTROLS N/A
FEATURES Electro-optical potless wah operation, switchless, mono in and output, PSU input, 'blood splatter' livery, true bypass
DIMENSIONS 114 x 63.5 x 174mm

7/10 **If you're a metal player in need of a no-holds-barred wah, this is worth auditioning**

KEY FEATURES

MORLEY MINI DJ ASHBA SKELETON WAH
PRICE £209
DESCRIPTION Signature wah pedal tailored for classic and hard-rock tones
CONTROLS Internal trim pot
FEATURES Electro-optical potless wah operation, switchless, mono in and output, PSU input, 'glow in the dark' livery, true bypass
DIMENSIONS 114 x 63.5 x 174mm

7/10 **Sounds good for disparate styles and also illuminates the rest of your pedalboard!**

UNVEIL THE UNIVERSE WITHIN

MULTI-VOICE INSTRUMENT SYNTHESIZER

Distributed in the UK,
Scandinavia and Italy by:

Audio Distribution Group

meris www.meris.us

KEELEY ELECTRONICS

QUALITY ENGINEERED EFFECTS

DARK SIDE WORKSTATION
FUZZ • DELAY
FLANGE • PHASE • ROTARY • UVIBE

EH VERB O TREM
TREMOLO • VIBRATO
REVERB

COMPRESSOR PLUS
FLAGSHIP COMPRESSION
WITH BLEND

ARIA
COMPRESSOR +
OVERDRIVE

RED DIRT
OVERDRIVE PRO
KE808

RETRO SUPER
GERMANIUM
OVERDRIVE

LOOMER WORKSTATION
2ND ANNIVERSARY EDITION
FUZZ • REVERB

PROUDLY OFFERING HAND BUILT, ARTIST INSPIRED, NEO VINTAGE, AND CUSTOM SHOP EDITIONS.
VISIT RKFX.COM FOR OUR COMPLETE LINE OF TONE SHAPING TOOLS.

KEELEY ELECTRONICS

ERNIE BALL
EXPRESSION OVERDRIVE, EXPRESSION TREMOLO & AMBIENT DELAY

WORDS SIMON BRADLEY

We put the treadle to the metal with Ernie Ball's expressive takes on overdrive, tremolo/reverb and delay as the Californian company expands its hands-free stompbox effects offering…

Although it might not be the first brand that you associate with stompbox effects, Ernie Ball recently celebrated four swell decades in the quiet/loud/louder business and introduced a 40th Anniversary edition of its much-loved and best-selling volume pedal. Alongside that limited-edition unit are three new EB pedals intended to give a level of control over your effects that's impossible to achieve when using more traditional latching switches.

Each unit features a treadle that allows you to alter various effect parameters in real time and, in conjunction with a brace of controls loaded onto the front face, you can go from subtle to full-on without letting go of your strings.

Probably the most complex of the three units we have on test is the Expression Tremolo. Alongside controls for setting the depth and rate of the effect and a reverb-level pot, there's a waveform selector that gives a choice of a quintet of tremolo voicings. The Overdrive offers drive, tone and boost knobs, while the Ambient Delay has pots for setting the time (which ranges from 50ms to one second), feedback, and reverb level, plus an additional input for a remote tap-tempo switch. There's also an internal trimpot for setting the maximum wet output level.

All three are housed in a sturdy aluminium chassis and are fitted with an 'unbreakable' Kevlar cord that links the treadle to the pedal's internals via a short spring. What's more, each is clad in eye-catching metallic finishes that'll certainly jazz up your pedalboard. There's no battery option, simply an input for a nine-volt DC supply. Although we struggled to find any guidance regarding the current requirements aside from a small notation on the Expression Tremolo, we used a supply that produces a maximum of 300mA and it worked fine – just ensure you have a suitable PSU at your disposal before taking the plunge.

IN USE

Straight off the bat, the Expression Tremolo is far and away the most tonally versatile pedal of the trio. The Harmonic waveform is a highlight – its Uni-Vibe-style phasey throbs benefit hugely from being

manipulated in real time. What's more, the depth and rate pots are push-push, which lets you quickly set their values to maximum when the pedal is in the toe-down position for some genuinely unusual tones.

The Square setting gives a great selection of staccato chops, while at the other end of the scale, subtly altering the rate either of the two Slow waveforms adds genuine emotion to picked chords. The reverb obviously adds atmosphere and sweetness, and its range, from barely perceptible to cathedral levels, is nicely judged.

Used as a standalone echo, the Ambient Delay has lots to offer, with its 50s-style slapback being especially worthy of mention. Add in a little of the spanky room-like reverb and dig out your Gretsch – surf and rockabilly styles sound great, while fading longer delays in and out at will is both fun and effective. That said, we did experience some extraneous noise, and the effect is still slightly audible with the treadle in the full heel-down 'dry' position, especially when using amp drive.

The Expression Overdrive is best used to add its own gritty character to an already driving amp and if you set the boost to full and the drive to zero, it delivers a volume hike for solos, too. Having instant control over the amount of gain is a potentially very useful feature and it can take you from a subtle blues to a classic-rock roar in one downward press of the pedal. The dry tone remains apparent alongside the effected sound, so the result is akin to running one clean and one dirty amp simultaneously.

There's no doubt that all three units are well made and have an alluring look. The layout of the pedals does make on-the-fly adjustments of the pots tricky, with the crowded control panels of the Tremolo and Delay leaving little room for questing fingers. The Tremolo's purple pots can get lost on their dark background, too, especially on a poorly lit stage, but we're confident that its stellar performance will dispel any gripes. The appeal of the other two units may be more selective, but we'd encourage you to give them a spin. *G*

KEY FEATURES

ERNIE BALL EXPRESSION OVERDRIVE
PRICE £199
DESCRIPTION Overdrive pedal with treadle for adjusting level of gain
CONTROLS Drive, tone and boost
FEATURES Mono input and output, PSU input
DIMENSIONS 88 x 52 x 192mm
CONTACT Strings & Things ernieball.co.uk

7/10 **An excellent concept, but the tone may be a little gritty for some players**

KEY FEATURES

ERNIE BALL EXPRESSION TREMOLO
PRICE £199
DESCRIPTION Tremolo and reverb pedal with treadle for adjusting effect rate
CONTROLS Push-push depth and rate, plus reverb and five-way waveform selector
FEATURES Slow rise, slow fall, sine, square, and harmonic waveforms, plus mono input and output, PSU input
DIMENSIONS 88 x 52 x 192mm

8/10 **A very usable tremolo/'verb with inspiring tones and features under the hood**

KEY FEATURES

ERNIE BALL AMBIENT DELAY
PRICE £199
DESCRIPTION Reverb and delay pedal with treadle for adjusting effect level
CONTROLS Reverb, feedback and time, plus internal wet output trimpot
FEATURES Mono input and output, tap tempo input, PSU input
DIMENSIONS 88 x 52 x 192mm

7/10 **Works well, sounds good and looks great, too. It's just a pity about that noise floor...**

LIKE THIS? TRY THESE...

MORLEY STEREO CHORUS VOLUME PEDAL **£149**, ELECTRO-HARMONIX MOD REX POLYRHYTHMIC MODULATOR **£230**, KORG NUVIBE **£293**, DIGITECH WHAMMY **£140**

PIGTRONIX

PHILOSOPHER'S TONE GERMANIUM GOLD MICRO, BOB WEIR'S REAL DEAL & RINGMASTER

WORDS RICHARD PURVIS

The porky pedal maker expands its line-up in three very different directions. But will these diverse pedals – a preamp, a ring modulator and a compressor – bring home the bacon for Pigtronix?

Once there were three little pigs. Well, two medium-sized pigs and one teeny tiny piglet. But they didn't build a house together, because they had so little in common it never would have worked. Just look at them: an acoustic preamp for gigging troubadours, a zany analogue ring modulator for sonic renegades and a tasteful compressor for vintage-minded tonehounds. If there's a guitarist alive who wants all three of those on the same pedalboard, we'll be amazed.

Full marks to Pigtronix for keeping things diverse, then. We're also intrigued by the distinctively bulging control knobs on its latest generation of stompboxes, which are going all out to pack in maximum functionality per square inch. And six years after moving over to US production, Pigtronix is now building pedals in China again, which may help keep UK pricing stable.

So, let's have a brief introduction to the three units before we get stuck in. Developed in cahoots with Grateful Dead founder member Bob Weir and his tech Mike McGinn, the Real Deal is a live preamp for acoustic guitar that uses analogue filters to create separate high and low frequency bands, then blends them back together at an adjustable crossover point. You can put one source through both filters, or for best results, send a piezo pickup through one and a microphone through the other. The mic input is a jack rather than an XLR, but it is wired for balanced cables, and has switchable phantom power.

Next, the ring modulator. For the uninitiated, this effect uses deliberately unmusical intervals to create clanging, jarring atonality… so maybe skip this paragraph if your next gig's with a 50s coverband. But the Ringmaster does offer more control than most over just how freaky things get, thanks to five pairs of concentric knobs plus two toggle switches and the option of plugging in a secondary sound source to generate modulation frequencies.

And that just leaves the piggy with the smallest box, but the biggest name: the

Philosopher's Tone Germanium Gold Micro – it's a wonder the company managed to fit all that on the front. The original Germanium Gold was a limited-edition take on Pigtronix's acclaimed Philosopher's Tone compressor with added germanium clipping diodes, and this is basically a miniaturised version of that. It's awfully cute, and unlike its two big brothers, it runs on a standard nine-volt power supply.

IN USE

If you find the piezo output from your electro-acoustic too bright and plasticky, but don't want to put all your faith in a microphone, the Real Deal is an ingenious and effective way to make sure your guitar actually sounds like your guitar. The pickup channel's low-pass filter softens the top end, while the mic channel's high-pass kills all the thumps and rumbles; and 'crossover' shapes the zone where they overlap, simultaneously sweeping both filters' cutoff points between 300Hz and 3kHz. How good each channel sounds is of course dependent on what goes into it, but the tone-shaping capability on offer here is deceptively deep, and a lot of that is down to the power of the crossover control.

This offers everything from reedy clarity to various flavours of 'clonky' thickness; and while the phase switch is there to prevent frequency cancellation, it can actually be used creatively to scoop out more midrange content. This is an easy pedal to fine-tune, and it adds virtually no background noise.

Life isn't quite so simple with the Ringmaster: plugging straight in for an exploratory twiddle, it becomes clear after five minutes of chaotic noisemongery that we're going to need directions. Luckily, the manual includes a step-by-step 'guided tour' for first-time users. So we begin with pure ring modulation, which sounds suitably alien, and we're then shown how to 'tune' it to the input signal. Next, we're invited to explore the rate and depth controls of the low-frequency oscillator, which is essentially an exaggerated vibrato effect. Then it's time for some randomised fun with sample-and-

hold filtering, before we start playing around with gain, wave shapes and pitch-tracking. Finally, we get to try the almost-not-weird-at-all tremolo mode… and by now we're ready to start mixing things up to create new sonic textures.

That's the theory, anyway; in practice, using the Ringmaster can feel like a constant battle to get away from the harsh stuff and find something more musically inspiring – a struggle not made any easier by the tiny dot markers on the outer controls, which are virtually impossible to see unless you've got the pedal gaffer-taped to your face. This is a clever unit with some nifty tricks in its locker, but it will require a little patience to get the most out of it.

And so we come to our last little piggy, the Philosopher's Tone Germanium Gold Micro… and it's the pick of the litter. This isn't a miraculously transparent compressor: there's a distinct softening of the mids, but that only serves to accentuate low-end warmth and trebly shimmer in a way that's as rewarding as a cuddle from a six-foot spaniel. There's no nasty popping, but plenty of country snap, and this is a pedal that might just make you fall right out of love with your uncompressed sound. Yes, that sound you were really happy with five minutes ago…

Now to dial in some of that germanium grit. You can't control the gain here, only how high it sits in the mix and at times, the overdriven sound can feel slightly 'tacked on' to the clean signal. But you're now dealing with two blend controls – dry/compressed and clean/driven – and a twist of either one of them will usually cure that problem. The distortion itself is grainy and fluffy in classic germanium drive/fuzz style, and quite entertaining even without a cheeky sustain boost from the compressor. Aside from being excellent at the compression side of things, if you need an emergency filth-box, this little pig might just save your bacon. **G**

LIKE THIS? TRY THESE...

MESA/BOOGIE ROSETTE ACOUSTIC DI **£279**, MOOG MF-102 **£275**, KEELEY ARIA **£199**

KEY FEATURES

PIGTRONIX BOB WEIR'S REAL DEAL
PRICE £349
DESCRIPTION Acoustic preamp. Made in China
CONTROLS Master volume, pickup volume, mic volume, crossover frequency; single/dual source, phase and phantom-power switches
FEATURES Separate mic and pickup inputs, active bypass mode (without filters), powered by 18V mains supply (included)
DIMENSIONS 116 x 72 x 52mm
CONTACT JHS jhs.co.uk, pigtronix.com

8/10 **A big investment, but worth a look for acoustic players craving a natural live sound**

KEY FEATURES

PIGTRONIX RINGMASTER
PRICE £299
DESCRIPTION Ring modulator. Made in China
CONTROLS LFO rate and depth, wave source and ring volume, master and clean (dry) volumes, wave gain and tuning, sample-and-hold speed and amount; follow and trem switches
FEATURES External carrier input, internal carrier output, modulation CV output; true bypass, powered by 18V mains supply (included)
DIMENSIONS 116 x 72 x 55mm

7/10 **A box of frights with interesting noises to uncover – if you dare to look for them**

KEY FEATURES

PIGTRONIX PHILOSOPHER'S TONE GERMANIUM GOLD MICRO
PRICE £169
DESCRIPTION Compressor and overdrive. Made in China
CONTROLS Blend, sustain, volume, grit
FEATURES True bypass, powered by 9V mains supply only (not supplied)
DIMENSIONS 92 x 44 x 46mm

9/10 **A fantastic little tool for smoothing out chords and thickening up single notes**

Xotic Guitars

CALIFORNIA

XOTIC CALIFORNIA'S XTC SERIES

SHAPING VINTAGE TONE.

SELECT FROM:

Swamp Ash or Premium Alder Body

Hand Wound Raw Vintage USA Pickups

Roasted Flame Maple or Indian Rosewood Fingerboard Option

3A, 5A or Master Grade Roasted Flame Maple Neck Option

Light, Medium, Heavy or Super Heavy Aging Option

Only available in the UK from

PEACH GUITARS

www.peachguitars.com

Arriving late December at www.peachguitars.com or contact us on 01206 765777 or email info@peachguitars.com to discuss a custom order.

FENDER
2019 AMERICAN PERFORMER PRECISION BASS

Guitar EDITOR'S CHOICE

WORDS CHRIS VINNICOMBE

Alongside its six-string American Performer siblings comes a modern P-Bass with plenty of punch and cool new hues…

There are bass options galore in Fender's new American Performer line, with three of the nine models geared towards lovers of low end. As well as Jazz and Mustang Basses comes the American Performer Precision, armed with the versatility of a PJ pickup set and available in Three-Colour Sunburst, Arctic White and Penny gloss polyurethane finishes along with our review model's Satin Lake Placid Blue. We're a little bit in love with the finish – it looks amazing under lights and feels great, too. The Yosemite pickups, meanwhile, are a fresh brew courtesy of Tim Shaw that feature alnico V magnets, new wire-specs and shellac-dipped coils.

"To my ear, shellac 'breathes' more than wax does," Shaw tells us. "The pickups are a bit more responsive with shellac than they are with wax, and that's an important component of the sound of the Performer Series."

IN USE

The neck has a satin urethane finish that's sleek and drag-free, while the 'Modern C' profile's depth fattens out nicely to a full inch at the 12th fret. The 41.8mm nut width falls nicely between the chunk of a '50s Precision and a skinny '60s Jazz Bass and the overall package is fast and fatigue-free.

Plugging in, the PJ configuration enables you to dial in everything from a dubby throb to driving rock, abrasive punk, funk and more. There's a great balance of depth, punch and attack and the Greasebucket tone control retains definition nicely. **G**

9/10 **Bulletproof, versatile and good-looking, with a great neck and impressive tones**

KEY FEATURES

PRICE £1,149 (inc gigbag)
DESCRIPTION Solidbody double-cutaway electric bass. Made in USA
BUILD Alder body, bolt-on maple neck with 9.5" radius slab maple fingerboard, 20 medium-jumbo frets, synthetic bone nut
HARDWARE 4x steel saddle vintage-style top-loader bridge, Fender 'F' lightweight vintage-paddle tuners with tapered shafts
ELECTRICS Yosemite Single-Coil Jazz Bass and Split Single-Coil Precision Bass pickups. Middle pickup volume, bridge pickup volume, master Greasebucket tone circuit
SCALE LENGTH 34"/864mm
NECK WIDTH 41.8mm at nut, 57.0mm at 12th fret
NECK DEPTH 21.44mm at first fret, 25.5mm at 12th fret
STRING SPACING 31.8mm at nut, 60.8mm at bridge
WEIGHT 3.99kg/8.8lb
FINISH Satin Lake Placid Blue polyurethane
CONTACT Fender EMEA
fender.com

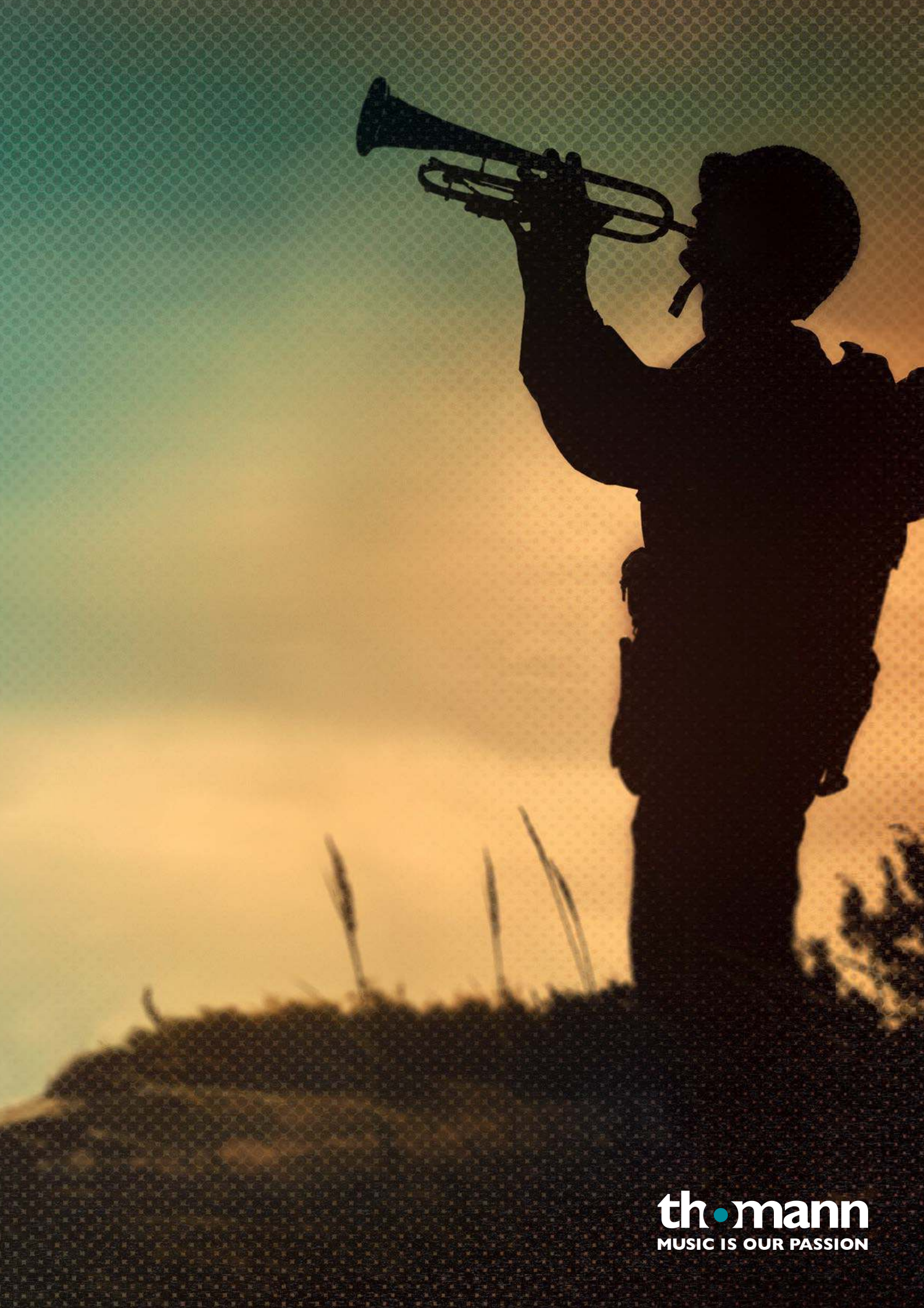
LIKE THIS? TRY THESE...

FENDER PLAYER JAGUAR BASS **£659**, SANDBERG CALIFORNIA VM4 **£1,463**, FENDER CLASSIC SERIES '50S PRECISION BASS LACQUER **£1,139**

CRIMSON
STAFF
CRIMSON
crimsonguitars.com
Build your dream

MUSIC TRUMP(ET)S WAR

Once upon a time, there was a man with a trumpet. And when he was a soldier in the US Army landing on the beaches of Normandy, he kept it by his side. Once, when he was standing guard at night, his captain told him: "Don't play tonight, there's a sharpshooter out there." But our man thought: "That guy out there is just as scared and lonely as me. I'll play a piece for him." The next day, a POW was brought into the camp, and he asked: "Who is the trumpeter that played 'Lili Marleen' last night? When I heard that song, the war was over for me - I just couldn't use my gun any more." The man with the trumpet was called Jack Leroy Tueller. And though it may sound like a fairy tale, this is a true story. A story only music can write.


th•mann
MUSIC IS OUR PASSION

REACH

FOR THE RHYTHM

The Jazzmaster's rhythm circuit has been very much maligned and misunderstood over the years – often at best, ignored or taped up; at worst, torn out altogether. However, there's sonic potential in those enigmatic controls – they're far more than just 'mud' switches if you know how to use them…

WORDS MICHAEL JAMES ADAMS

ABOVE A gorgeous 1959 Jazzmaster with gold anodised pickguard rests on a vintage 5E3 Deluxe. Not a bad rig...

Fender's 'offset' guitars have had an odd trajectory over the years. At the time when the Jazzmaster and Jaguar were introduced (1958 and 1962 respectively), they were top-of-the line models poised to take over the guitar market – or so the great Leo Fender believed. Over the ensuing years, the models fell out of favour, a fact often attributed to what many players consider to be a flawed bridge design. In truth, this disillusionment was never the guitar's fault, but rather, a lack of education surrounding fundamental elements of the design, including neck-tilt angle, string gauge, and floating-bridge maintenance. These oddball axes spent the better part of the last half century overwhelmingly ignored in the guitar arena, hanging on pawn-shop walls at discount prices.

They often found homes in the hands of players who couldn't afford the more expensive Strat or Tele models. However, the eager embrace of surfers, followed by avant-garde freethinkers, post-punk singer-songwriters and underground guitar slingers all combined to coax these misfit music machines into the limelight. The maverick musicians who fell for the Jaguar and Jazzmaster's charms form an impressive lineage, which includes Tom Verlaine, Elvis Costello, Rowland S Howard, Robert Smith, J Mascis, Kurt Cobain, Kim Gordon, Thurston Moore, Lee Ranaldo, Nels Cline, Jessica Dobson and Laura Jane Grace, among others. Even more mainstream artists, such as Chris Stapleton and Taylor Swift, have taken the stage with an offset guitar draped around their shoulders, proving once and for all that these instruments deserve their place in the limelight.

Perhaps they haven't ended up occupying quite the same niche Leo Fender was trying to fill when he introduced them, but like many other so-called 'failures' in this industry, the Jazzmaster and Jaguar have found their audience regardless. So great is the surge in the offset's popularity that an entire cottage industry has sprung up merely to address the guitars' idiosyncrasies, from aftermarket bridges and pickups all the way to strings wound specifically to tackle the breakage problems associated with the domed screws which secure the vibrato unit's pivot plate.

Even with the widespread acceptance from musicians, modders, and manufacturers of all stripes, however, there's still quite a bit of misinformation and mythology to sift through. Of the many misunderstood yet brilliant features these guitars boast, there's one that still hasn't garnered the

recognition it deserves: the rhythm circuit. It seems a significant number of players are oblivious to the charms of this unique set of dials, but we're here to tell you that there's a whole universe of utterly usable tones lurking there between wood and wire.

In order to fully understand this underutilised part of the Jazzmaster and Jaguar wiring scheme, we're going to need to take a trip back to the early days of Fender in Fullerton, California.

PRODUCTION LINE

It's no secret that Fender had trouble keeping up with orders in the early 1950s. Clarence Leonidas Fender always was more of a thinker than a foreman, sequestered in his laboratory where he chased ideas; the business side of things was a problem for others to solve. His fixation on minor improvements meant dealers often had to wait for stock, which proved an endless source of frustration for Don Randall, who handled sales and distribution of the entire Fender catalogue. By the time the Stratocaster hit the market in 1954, it became increasingly clear that the lack of organisation in the factory had to change in order to keep up with demand. So, while Leo Fender gets the credit for inventing the world's first mass-produced solidbody electric guitar, it's Forrest White who deserves recognition for keeping that mass production running smoothly.

Born in West Virginia in 1920, Forrest White spent his formative years in Akron, Ohio where he wrote patriotic songs and pursued schooling in industrial engineering and business management. During World War II, Forrest worked in numerous capacities for the Goodyear Aircraft Company; afterwards, his love of music and a desire to work in the guitar industry led him to the booming scene of Southern California, where he sought out Leo Fender and his shop. His background in both music and business would eventually make him an ideal choice for plant manager – a job title which simply didn't exist at Fender before White came along. However, it would take a few years and a handful of visits for that to come to pass.

On one such visit in 1951, Forrest showed off a 10-string steel he built using leftover parts from a scrapped father-and-son project guitar, and among those parts was a unique pre-set tone-control circuit. Forrest's work obviously left an impression on Mr Fender, who hired him in 1954. White's presence at the factory was felt almost immediately, where he streamlined the manufacturing process, overhauled the component resupply system, and introduced employee incentives to boost morale. So crucial was White's impact that Leo would name a line of lap-steels and amplifiers after the man. A few years later, during the design phase, it was Forrest's homespun two-tone wiring scheme that inspired the Jazzmaster's rhythm circuit.

ABOVE Recent Jazzmaster designs, such as this 2018 Player Series model, have seen Fender dispense with the rhythm circuit altogether

INSIDE THE RHYTHM CIRCUIT

The rhythm circuit can be most easily understood as putting the 'jazz' in 'Jazzmaster'. The intent behind it was to offer players a pre-set rhythm sound for the darker tones commonly associated with the genre. When the switch is in the 'up' or 'on' position, the neck pickup is singled out, then routed through a separate set of controls consisting of a 1 meg volume and a 50 kilo-ohm tone paired with a .02µf capacitor. The major difference between this and the standard controls is the 50k tone pot, which is like taking zero through two from a standard tone knob and using that as the entire range of high-end roll-off. As a result, the circuit emphasises bass frequencies and drastically tames treble, but also boasts an inspiring selection of colourful sounds within its narrow sweep. These pots are controlled via thumbwheels which poke through the bass side of the pickguard.

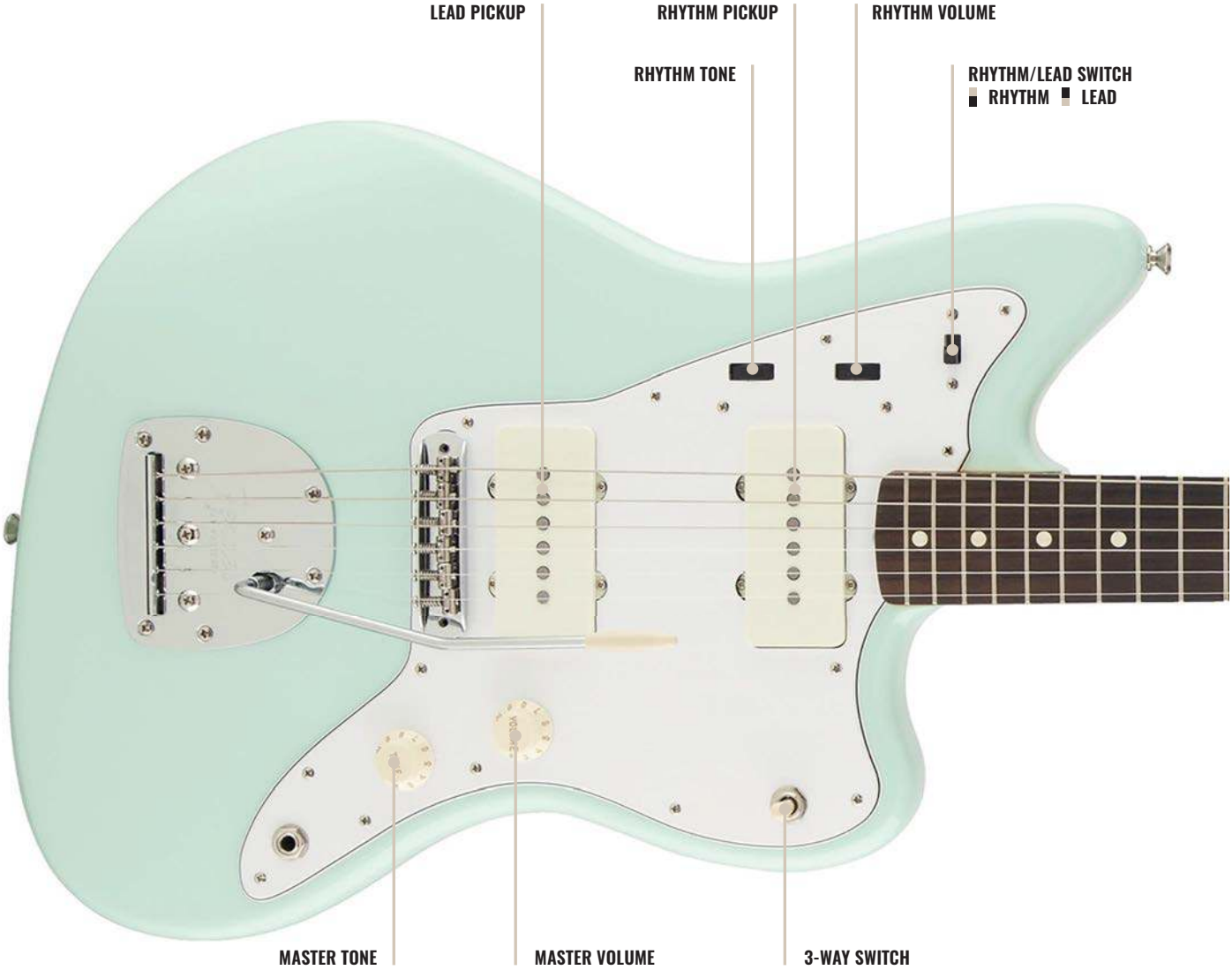
When it's time to step out for solos, the user simply disengages the circuit, activating the brighter and more familiar control layout: a toggle selector switch for both pickups, 1 meg volume and tone controls, and a .033µf tone cap. All of this works exactly as you'd expect on any other guitar, which is perhaps one reason the additional controls never caught on.

SWITCH KILLED, DISENGAGED

The notion of two discrete tone circuits in one guitar should have been revolutionary, considering these were the days before outboard effects. Back then, a guitarist's rig consisted of the guitar, a cable and an amp loud enough to be heard over a big band. If the

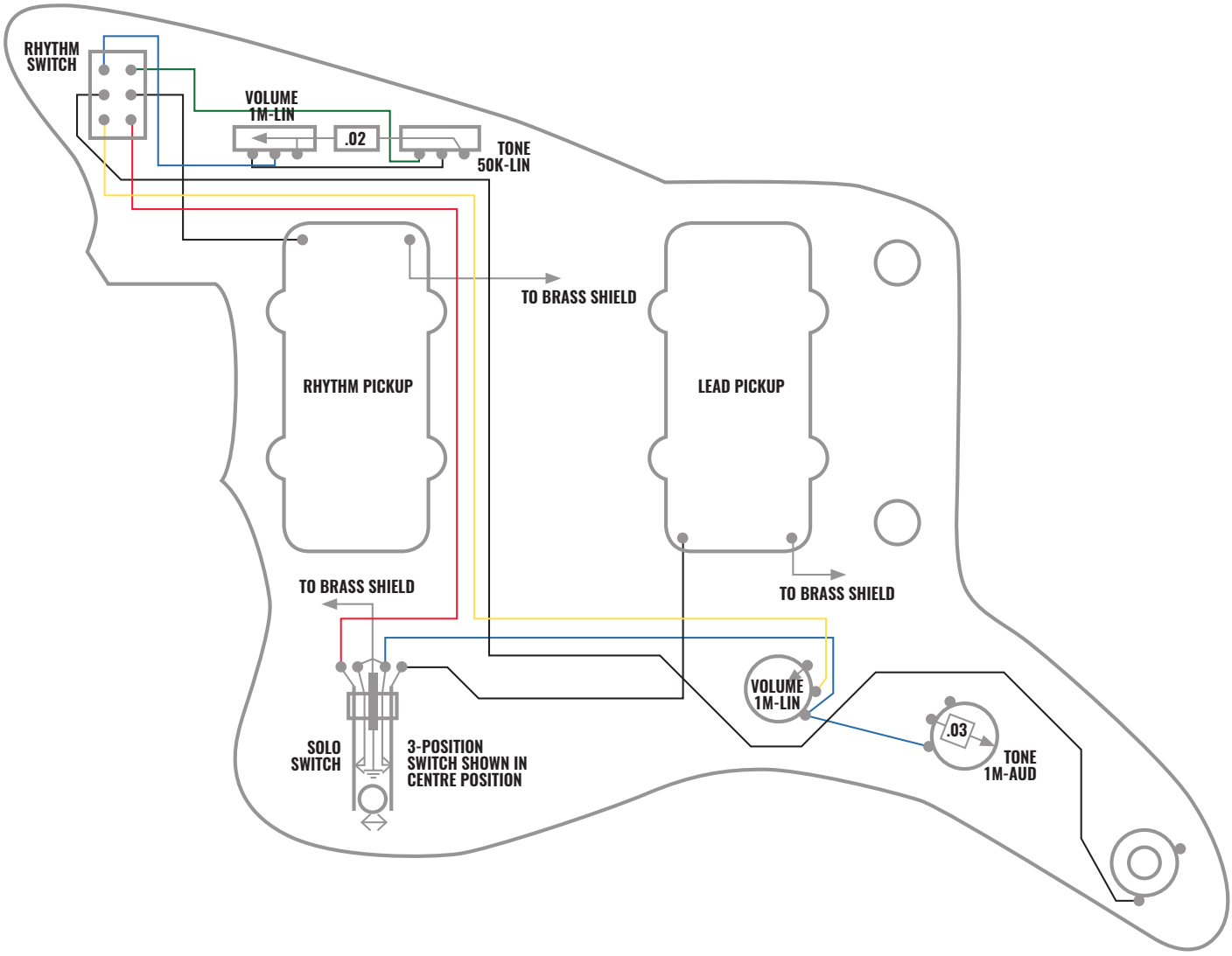
JAZZMASTER CONTROLS EXPLAINED

KEY ON OFF



RHYTHM/LEAD SWITCH	3-WAY SWITCH POSITION	1	2	3
LEAD CIRCUIT ENGAGED	RHYTHM PICKUP	OFF	OFF	ON
	LEAD PICKUP	ON	OFF	OFF
RHYTHM CIRCUIT ENGAGED	RHYTHM PICKUP	OFF	OFF	OFF
	LEAD PICKUP	ON	ON	ON

JAZZMASTER WIRING DIAGRAM



ABOVE Fender's original wiring for the Jazzmaster was much more complex than the Tele or Stratocaster

player needed boost, they turned up. At the time, few other companies seemed to be interested in trick controls; Supro had a few models which allowed for selectable sounds more in line with Fender's Esquire wiring, and of course, Gibson's Les Paul had separate volume and tone controls for each pickup. Yet, neither of these options come close to the proposed versatility of the Jazzmaster wiring scheme.

Perhaps the most damning reason for the tepid response to the rhythm circuit is the fact that jazz players never truly embraced the Jazzmaster. Though Leo Fender succeeded in his goal to create a solidbody guitar with the string geometry of an archtop, players of the day were largely traditionalists who preferred to stick to the hollowbodies they were used to; they simply didn't want what Fender was offering. Despite the circuit's later inclusion on the Jaguar, it would seem that even surf players of the day rarely found a compelling use for those offbeat controls.

Some players from other genres may have been more receptive to the rhythm circuit's potential, yet the vast majority either had no need for it, or found it to be more of a burden than a boon. Due to the placement of the switch, unintentional activation of the circuit remains an issue for today's more acrobatic strummers, so it's not uncommon to see the switch area taped off entirely. Another popular fix is to break off the eraser of a pencil in the pickguard cutout, effectively limiting the movement of the switch. Others opt to disconnect the circuit completely, and some have claimed improved tone as a result. The jury's still out on that one, we're afraid.

RHYTHM METHOD

When considering its applications for modern musicians, it can't be overstated how good the rhythm circuit is for, well, rhythm! Woolly and sombre, the additional tone network stands in stark contrast with the brightness of the traditional lead controls, favouring diminished attack and robust low end, which can be highly effective in the right circumstances. Today's jazz players should take some time to fully understand the range of the circuit, because it excels at providing the depth and definition that works so well in all types of modern jazz. Rolling back the tone all the way is perfect for doubling basslines, much like the neck position of the original Esquire blade switch.

If you're a blues fan that just can't get enough of Eric Clapton's famous creamy lead tone, grab a Jazzmaster and a good Plexi-style overdrive

PEDAL FANATICS SHOULD ALSO REJOICE – THE RHYTHM CIRCUIT LOVES EFFECTS! WITH A BRIGHT OVERDRIVE AND MODULATION, IT'S MOODY AND ATMOSPHERIC

ABOVE The rhythm circuit exposed beneath the pickguard of a vintage Jazzmaster

pedal. With the circuit activated, it's as good an approximation as you're likely to hear from a single-coil guitar. It's also a great way to punctuate more explosive power-pop song sections by using the preset circuit controls to coax syrupy clean sounds from cranked single-channel amps. Dial back the volume on the roller, leave the tone at full, and use the onboard switch as channel two… or turn down the volume entirely and use it as a kill switch.

Pedal fanatics should also rejoice: the rhythm circuit loves effects! Teamed up with a bright overdrive and modulation, the RC is perfect for moody verses and atmospheric passages (think Radiohead's *I Might Be Wrong*). The rich clarity of the neck pickup imparts its own texture to volume-pedal swells, and complements ambient reverb and delay settings for brooding, aphotic tones. Employing a polyphonic pitch generator also yields some of the best guitar-as-organ sounds around, thanks to the rhythm circuit's rejection of tinny brightness that can create nasty transient artefacts which confuse even the best-available pedals.

Experimental types should particularly enjoy the sounds on tap from the preset controls. Pitch-shifters of any kind seem to prefer the neck pickup, but the low-end emphasis here makes octave-down effects sound massive. Try running the rhythm circuit into a Whammy and through either a Z.Vex Fuzz Factory or a Muff-style fuzz box. You'll be greeted with downright apocalyptic tones that could herald the end of days – mix with delay and reverb to taste. Heavy-duty amps are encouraged, but not required.

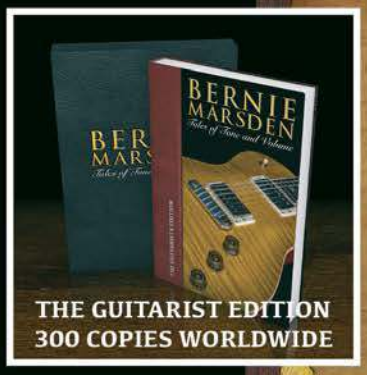
HIDING IN PLAIN SIGHT

In the quest for tone, it pays to keep an open mind. Switch up your gear, challenge your preferences, and try everything, no matter your skill level. If you have access to a Jazzmaster or Jaguar, we humbly suggest you explore the oft-overlooked controls which live at the northernmost peak of your pickguard. The ability to go from dark to bright in an instant can be an exciting way to add some tonal variety to your repertoire. There are also a number of interesting ways to mod the circuit – a conversation for another day. **G**

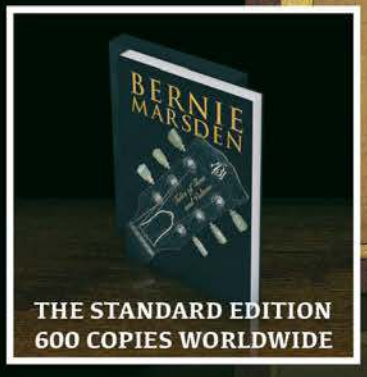
BERNIE MARSDEN

The Ultimate Guitar Collectors book, available in 3 stunning editions.

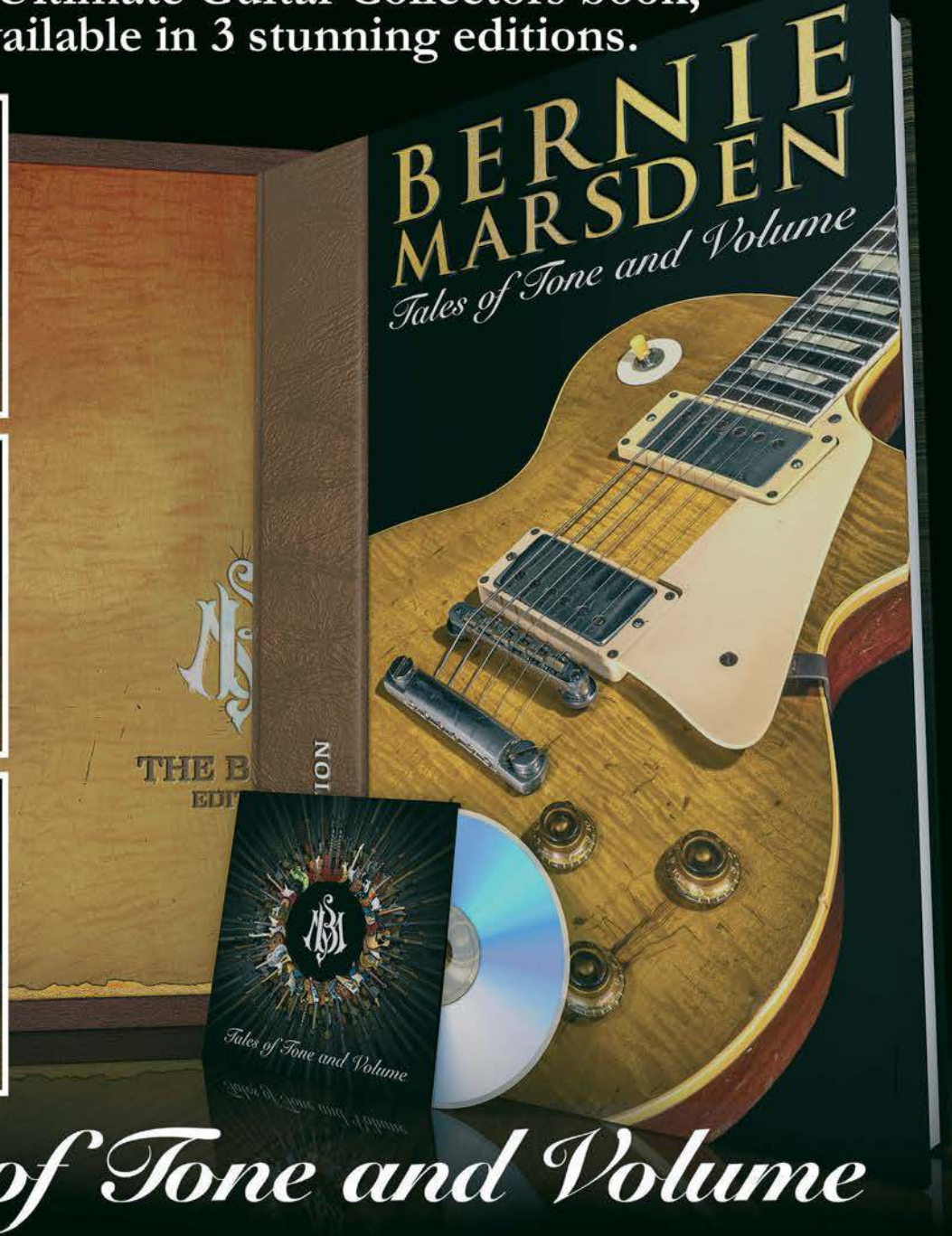
THE BEAST EDITION
100 COPIES WORLDWIDE



THE GUITARIST EDITION
300 COPIES WORLDWIDE



THE STANDARD EDITION
600 COPIES WORLDWIDE



Tales of Tone and Volume

Bernie Marsden has developed one of the most unique and expansive private guitar collections in the world.

Over the last two years the guitars has been photographed in amazing detail to reveal them in all their glory, from the unseen wonders of the world famous "**The Beast**" to the intricate detail on his much signed and cherished Martin **Coletti**. Every guitar comes with its own story, and each book comes with a CD of new blues music recorded especially for this project, using key guitars from the book.

Tales of Tone and Volume is available in three amazing editions, including the "**The Beast Edition**" which is presented in it's own, handmade, mahogany box.

Available online from www.rufuspublications.com

The Choice of Today's Creative Generation.™

rode.com

DO IT YOURSELF

HOW TO CONVERT A BELL & HOWELL FILMOSOUND AMP FOR GUITAR

WORDS & PHOTOGRAPHY HUW PRICE

Looking for vintage tone on a budget? Converting a movie-projector amp may be the answer. Find out how in Part One of our DIY project…

Vinyl may have made a comeback, but don't expect cine film to follow suit any time soon. That said, before you take that ancient Bell & Howell Filmosound down to the dump, you might be surprised to learn that clever amp techs have found a way to repurpose these home-movie projectors into great-sounding tube-driven guitar amplifiers.

Bell & Howell Filmosounds were introduced back in 1932, but the models we're interested in, with the removable amplifier section and easy-to-source valves, were made from the mid 1940s. The mechanical projector apparatus, light source and audio sections were integrated, with the amplifier section bolted onto the underside. The amplifiers can therefore be removed and used independently of the projector.

If you're patient, unrestored Bell & Howell amplifiers can be bought online for £150 or less. When you consider that you're getting high-quality vintage transformers, an aesthetically pleasing chassis and – if you're lucky – a set of working vintage valves, that's a real bargain. If you need convincing, try pricing up a 5E3 Deluxe kit and then factor in the cost of NOS valves.

The brief for this project is simple. I want to find out if it's possible to enjoy vintage valve-amp tone without paying thousands for the privilege. As usual with our Workshops, a certain about of soldering and metalworking will be required, but when I'm done, I'm hoping for around 15 watts of juicy, old-school 6V6 tone.

SILVER-SCREEN TONES

As the prices of big-name vintage guitar amps soar, some people are looking for cost-effective alternatives. The interest in Bell & Howell Filmosound amps goes back to the 1990s and many credit Bernie Raunig with kicking the whole thing off.

At the time, Raunig was based in Hamilton, Canada and began doing Bell & Howell conversions for local musicians. They became known as 'Bernie' amps and despite Raunig only making between 15 and 30, they gained a stellar reputation. It's generally accepted that Colin Cripps (Blue Rodeo, Sarah McLachlan, Bryan Adams) bought the very first one and is still using it.

Most Filmosound amps had 6V6 power tubes, but the majority of Bernie amps were based on Canadian Bell & Howells that featured EL84s. Raunig left the amp business many years ago, but enough interest had been generated for other amp makers to get in on the act. Back in 2017, we featured a glowing review of a Filmosound conversion from UK company Oldamps. Dave Hunter has also enthused about the Toronto-based Tex Amps' Texosound Bernie Custom in the pages of this magazine – the amp being a tweaked and upgraded new-build version of an original Bernie, complete with EL84 power tubes.

Meanwhile, across the border in Minneapolis, Anthony Roos of At Mars Amplification modifies original Bell & Howells and houses them in head-and-combo cabinets. The Torque and The Specialist are the two models available.

Some of the recent upsurge of interest in Bell & Howell amps can be attributed to SoCal guitarist/songwriter/producer Blake Mills, who used them to record his 2014 album *Heigh Ho*. Mills' amps are restored and modified by California-based tech Austen Hooks. Mills told *Premier Guitar*: "Those projector amps are good for everything that I do. They're really well rounded, and the arc of the note is just exactly what I want it to be. It doesn't have too much of a nose on it, and it's not too compressed, to where you can't get it to cut through a mix – it's just this nice area in between."

Thanks to the original Bernie conversions and the models Blake Mills uses, EL84 Filmosounds are the most sought after. There's even a Walrus Audio pedal called the 385 Overdrive that's designed to emulate an EL84-loaded Filmosound.

PROJECT PLANNING

For this project, I sourced two Bell & Howell Model 621 amps at £150 each with valves that are all in working order. Even if the amps turned out to be DOA, the value of the valves alone exceeds the purchase price.

My 621s were almost certainly built in the UK and the transformer codes indicate a manufacturing date no earlier than 1950. The resistors look familiar from vintage Leak hi-fi amps, there are UK-branded capacitors and the audio valves are all Mullards and Brimars. Each amp arrived with three 6V6s,

Despite being UK-made, a plate above the fuse socket indicates that this amp runs on 110V

The types of resistors and the branding on the capacitors show most of the electronic components are British rather than American

an ECC35 octal dual triode and an EF37A pentode in the V1 position. The EF37A was the forerunner of the EF86 and is very highly regarded.

Unlike most of our recent conversion projects, I must confess that I have no concrete plan at this stage. I will certainly carry out all of the necessary safety modifications and checks before carefully powering the amps up. Ideally, I'd like to begin with two amps functioning in their stock form, after which I'll perform some mods on one of them so I can refer back to the other's original tone.

If I get to that point – and it's by no means guaranteed – I'll then have to decide whether I'm sufficiently happy with the tone, or whether I think the amps can be improved by stripping them down and rebuilding. There's only one way to find out, so watch this space…

The Filmosound can be run into 8- and 16-ohm speaker loads, but these quirky old connectors will have to be changed

A PLAYER'S PERSPECTIVE

Ramon Goose's playing combines Delta blues with strong African influences. He

Watford Valves

24 HOUR ONLINE ORDERING AT www.watfordvalves.com
All valves individually multi-tested and digitally matched.
Expert advice on all valve amps.
THE MUSICIANS CHOICE ☎ 01923 893270

CRYOGENIC

AC/DC, Oasis, Brian May, Manics, Radiohead and Peter Gabriel buy our valves
www.watfordvalves.com

ECC83WA Tube Amp Doctor - CRYO

The Cryo treatment transforms this valve giving it a nice open transparency and added bite. This results in a punchier response which is great in clean applications. When overdriven you get a fatter and clearer response which really brings out much more attack in your sound. This excellent balance of attack and clarity that the cryo brings works really well in Fenders and also in high gain pre amplifiers applications as the top end is smooth with no harshness.
TAD ECC83WA only £14.40

Read the full Cryo review on our website www.watfordvalves.com

SPECIAL OFFER
Marshall EL34B £10.20 Each

Genuine Marshall EL34B. Soundwise these EL34 valves have it all. In clean mode they have a harmonic open top which provides a warm transparent and sparkling clean sound. When overdriven the valve has a nice crunchy early break up .These are all burnt in and premium selected by Marshall and then Dual matched by us. These premium quality Marshall EL34B have the Marshall Logo printed on the valve. We have special quantity discounts for Manufactures, Shops, Repairers and Hire companies at prices which are cheaper than buying these direct from the factory!

Marshall EL34B 12 PCS £9.90 Each Marshall EL34B 50 PCS £9.00 Each

HARMA RETRO - CRYO SUPERIOR GRADE

The Harma Retro Cryo range recreates the classic sounds and designs of the most famous new old stock valves for a new generation of musician. So if you want an EL34 to crunch like an old Mullard or a 6L6GC to sing like a Sylvania. Then the Harma Cryo Retro range is the one for you.
All preamp valves are drive tested. All output valves are high plate volt drive tested under full working conditions for maximum reliability. Used by the industry's biggest names including Brian May, Thunder, Iron Maiden and the We Will Rock You shows worldwide.

ECC83-Retro Cryo	**£21.60**	**KT66- Retro Cryo**	**£48.00**
EL34-Retro Cryo	**£24.00**	**5U4GB- Retro Cryo**	**£24.00**
EL84-Retro Cryo	**£24.00**	**6550A-Retro Cryo**	**£34.56**
EZ81-Retro Cryo	**£24.00**	**6L6GC-Retro Cryo**	**£24.00**
GZ34- Retro Cryo	**£26.40**	**6550A-Retro Cryo**	**£34.56**

*** JJ TESLA TRADE OFFER ***

JJ Tesla valves have a worldwide reputation for excellent sound quality. These valves are one of our most popular ranges for our trade and service customers. Our full trade and quantity details on JJ and other popular valve brands are on our website with quantity prices starting as low as 10 pieces per type. Here are some examples of our JJ quantity prices:

ECC81	**10 Pcs**	**£7.20 Each**	**EL34 mk2**	**16 Pcs**	**£12.00 Each**
ECC82	**10 Pcs**	**£7.20 Each**	**E34L**	**16 Pcs**	**£13.50 Each**
ECC83-S	**10 Pcs**	**£7.50 Each**	**EL84**	**16 Pcs**	**£7.20 Each**
ECC83-S	**20 Pcs**	**£7.20 Each**	**6L6GC**	**16 Pcs**	**£13.20 Each**
ECC83-S	**40 Pcs**	**£6.90 Each**	**6V6GTS**	**16 Pcs**	**£12.00 Each**
ECC83-MG	**10 Pcs**	**£9.00 Each**	**5881**	**16 Pcs**	**£13.20 Each**
ECC83-MG	**20 Pcs**	**£8.76 Each**	**6550**	**12 Pcs**	**£25.20 Each**
5751	**10 Pcs**	**£9.00 Each**	**KT88**	**12 Pcs**	**£26.40 Each**

MARSHALL CLASSIC CRYO PREAMP KITS
MULLARD TONE

The Harma ECC83-Retro Cryo is a true sounding recreation of the Mullard ECCC83. These specially selected Cryo Retro preamp kits will provide the classic Marshall crunch, with Mullard style warm mids, but without any fizz or harshness. The Cryo version has a smoother distortion more detail and clarity. They also have more bite and punch over the standard version. Each valve is selected for gain, output and low noise and each set includes a balanced valve for the phase inverter position. These classic kits will put the crunch back into your Marshall.

Standard gain preamp kits		High Gain preamp kits	
3 valve	**£63.24**	**3 Valve**	**£67.32**
4 valve	**£83.64**	**4 Valve**	**£89.76**
5 valve	**£104.04**	**5 Valve**	**£112.20**

GAIN RATED FENDER PREAMP REVALVE KITS

A specially selected range of gain rated pre amp kits for your Fender amplifier. If you want more clean headroom how about our low gain 55 kit which will reduce the gain by 55%. Want a nice crunchy overdrive? Then fit our standard gain kit, want to take the brittle edge off your sound? then fit our medium gain 15 kit. Get the tone you want from your Fender today with these amazing pre amp kits. Full range on our website.

	Pro Junior	Blues Junior	Hot Rod Deluxe	Hot Rod Deville
Low Gain 55	**£34.56**	**£46.08**	**£46.08**	**£46.08**
Low Gain 40	**£26.88**	**£38.40**	**£38.40**	**£38.40**
Medium Gain 30	**£49.68**	**£62.64**	**£62.64**	**£62.64**
Medium Gain 15	**£30.72**	**£42.24**	**£42.24**	**£42.24**
Standard Gain	**£26.88**	**£38.40**	**£38.40**	**£38.40**

FREE DELIVERY

CELESTION SPEAKERS
Big discounts on Guitar and Bass speakers

FREE DELIVERY

Celestion speakers have been behind some of the greatest names in Rock History. We have all Guitar **12 models** on FREE DELIVERY to UK mainland; see our website for full details.
We have upto **50% off** Bass Guitar speaker see our website for full details.

Celestion Anico Blue	**£199**	**Celestion Bass BL10-200X 30% OFF**	
Celestion A Type	**£69**	**Celestion Bass BL12-200X 30% OFF**	
Celestion G12H Red	**£105**	**Celestion Bass BL15-400X 50% OFF**	

HARMA SUPERIOR GRADE

Our own brand, the best selected and tested valves in the industry. All preamp valves are drive tested. All output valves are high plate volt tested under full working conditions for maximum reliability.
Used by the industries biggest names including Brian May, Thunder, Iron Maiden and the We Will Rock You shows worldwide.

ECC81-STR	**£14.40**	**EL84/E84L burst tested**	**£21.60**
ECC83-STR	**£14.40**	**EL84 Retro**	**£18.00**
ECC83-7025-STR	**£14.40**	**5881-Mil Spec**	**£19.20**
EL34 STR	**£19.20**	**6L6GC STR**	**£21.60**
EL34 Retro	**£21.60**	**6L6GC-Retro**	**£21.60**
EL84/E84L Standard	**£18.00**	**GZ34-Retro**	**£21.60**

FREE DELIVERY

KEELEY PEDALS
FREE DELIVERY on many Keeley branded pedals

FREE DELIVERY

Keeley pedals provide the ultimate in tonal clarity and sonic fidelity. We have all the new Tube Screamers and the stunning new Work Stations in stock. We can cater for all your overdrive needs.

Keeley Tesla MK3 Fuzz Ltd Ed	**£159**	**Keeley DS-9 Distortion**	**£129**
Keeley Memphis Sun	**£169**	**Keeley Super Phat Mod**	**£139**
Keeley Compressor Plus	**£129**	**Keeley Red Dirt OD 2**	**£189**
Keeley 1962X Overdrive	**£159**	**Keeley KE-808 Ltd Edition**	**£199**
Keeley GC 2 Compressor	**£179**	**Keeley 30ms Double Tracker**	**£159**
Keeley Stahlhammer	**£139**	**Keeley Electric Mudd Custom**	**£180**

Full range in stock, see our website

FREE DELIVERY

HARMA GUITAR SPEAKERS
All Hand Made in England

FREE DELIVERY

After extensive research consulting many professional musicians Watford Valves now produce Harma high quality handmade Guitar Speakers.
Here is one of our customers reviews -
J McLachlan said "**Simply the best speaker I have ever used**" after fitting the Harma Bright Sapphire in his Fender Deluxe reverb.

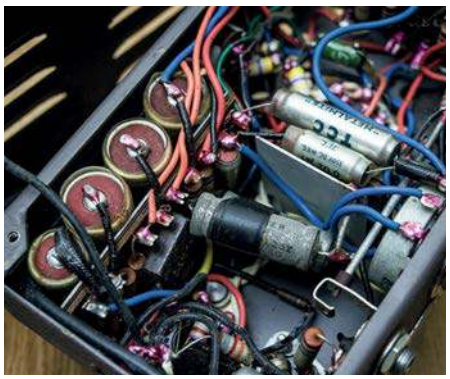
American Series		British Series	
Bright Sapphire	£81.60	Blue Ruby	£67.20
Clear Sapphire	£81.60	Classic Ruby	£67.20
Dark Sapphire	£81.60	Vintage Ruby	£67.20
Smooth Sapphire	£81.60	Vintage Topaz	£67.20

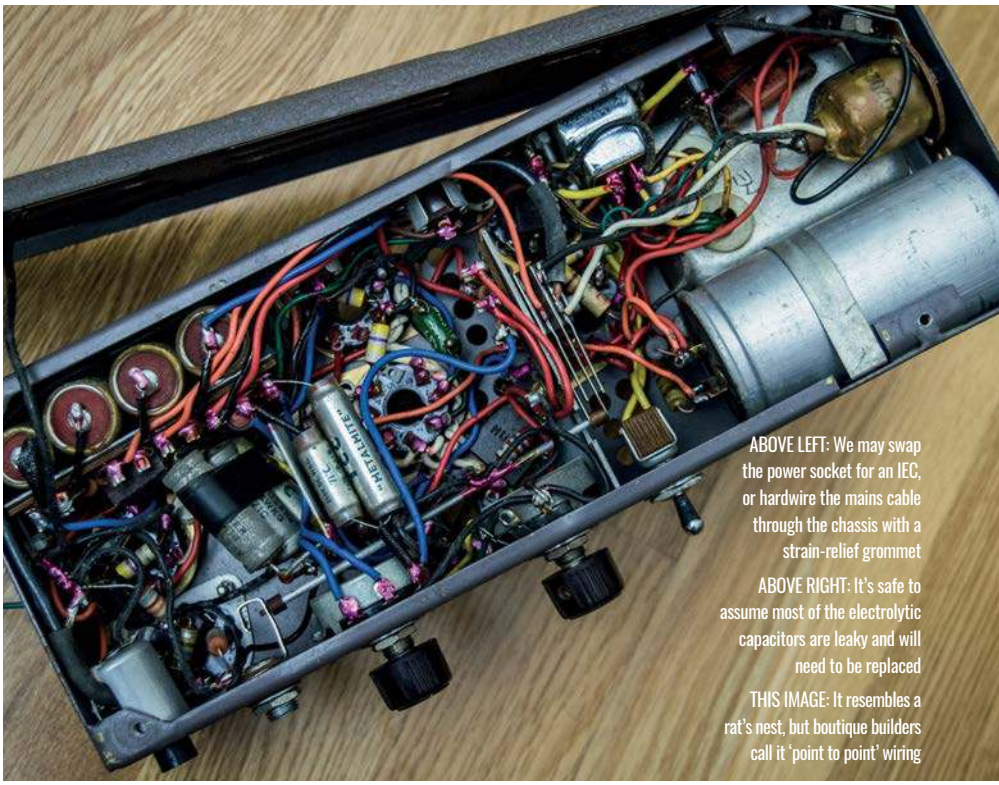
FREE DELIVERY TO UK MAINLAND

MAIL ORDER Fax: 01923 679207
☎ **01923 893270**

SOLO SWITCH VISA

see our new website
www.watfordvalves.com





ABOVE LEFT: We may swap the power socket for an IEC, or hardwire the mains cable through the chassis with a strain-relief grommet

ABOVE RIGHT: It's safe to assume most of the electrolytic capacitors are leaky and will need to be replaced

THIS IMAGE: It resembles a rat's nest, but boutique builders call it 'point to point' wiring

was guitarist, songwriter and producer of NuBlues and has worked with Senegalese world-music star Diabel Cissokho, The West African Blues Project and more recently, Desert Rock.

"Bill Krinard of Two-Rock restored my amps and I have both types," Ramon says. "The EL84 models can definitely be compared to an AC15 or a WEM, because they have that sort of chime. If you want to pick arpeggios, they're great for that cleaner chordal stuff. The 6V6 ones are a bit grittier and darker, and if you want to crank up for distortion, they're definitely the way to go. They take boost and overdrive pedals really well, but the EL84 models are better for time-based effects, like delay and chorus.

"I visited the London Film Museum and one of the old boys there told me that the Bell & Howell projectors were designed to take a microphone input as well as amplify the film soundtrack. So they were robust, multi-purpose amps, and that makes them good for guitar. He also told me that Bell & Howells were built under licence in the UK by Rank, but those run on 110V, so you still need a step-down transformer.

"I use my EL84 with my Tele and a Gold Foil neck pickup, but the 6V6 amp is definitely the best for slide guitar and I use that with my Coodercaster. It has a little less power, but it compresses in a really musical way and sustains so well. You can have Filmosounds at a low volume and they still sound full, like the amp's really working. You wouldn't want to turn the volume control above 3pm because they turn to mush, although it's a nice mush.

"Whether it's a gig or in the studio, these amps create an ambience. It's a fat, old-fashioned sound that makes everything sound really cool. If you use flatwounds, you'll sound like the 1950s. Think Ritchie Valens, country swing, Howlin' Wolf and that's what you get, and it's so haunting it almost gives you chills."

TEX SUPPORT

Canadian amp builder Tony Teixeira has converted many Bell & Howells and has also worked on many of the fabled Raunig Bernies. He now builds the aforementioned Tex Amps, which combine Raunig's ideas with his own refinements (texamps.com).

"Although I've never met Bernie Raunig, I've worked on about 10 of his amps. They're really popular with Canadian rock bands and studio pros like Gavin Brown and Bob Rock, and they were all Canadian-made with EL84s and French and English labelling.

"Filmosounds look like birds' nests inside and you can barely navigate through them. After converting one of them, I figured it would better to strip it out completely and rebuild. You can just pull a few of the parts out that you don't need and get them running, but they don't sound that great for guitar.

"It's a great conversion platform, because they're like a one-stop shop. You've got everything you need, from the chassis to the transformers and the tubes. My theory is there's something special about the output transformers that makes these amps sound so great and that's where the magic is.

"They were complex little transformers made for high-fidelity sound reproduction and Heyboer makes exact repros for the amps I build. I've heard these amps turned into straight-ahead tweed Deluxe clones and they just sound better than the originals. It's the type of compression and all the extra harmonics when they're overloaded.

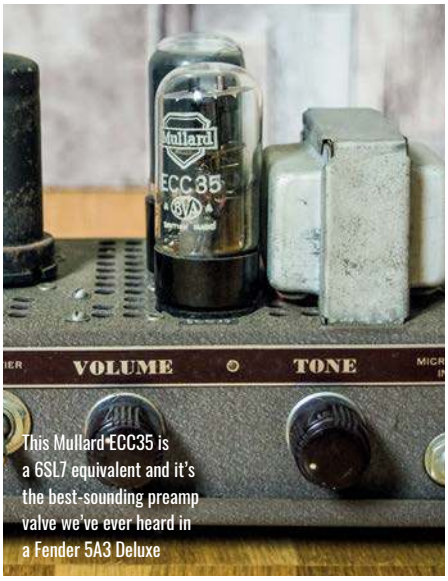
"I know Bernie never used any part of the original circuit. I reverse-engineered the Bernie amps with Martin Newell, and made a few tweaks because they were a bit hummy. The Bernie circuit is pretty strange, but it sounds like nothing else and it's fantastic.

"He only used the 12AX7 sections of the preamp, but there was always an EF86 stage sitting on a shockmount that he never used. So I came up with my own version with an EF86, using the Mullard design manuals to come up with a preamp that would work with the power section and phase inverter, although I'll still sometimes do the Bernie circuit if I'm asked to.

"The Canadian amps tend to have Mullards, and Filmosounds were built in various countries. I think they might have manufactured some stuff in Canada, because it could be exported to the UK duty-free because of The Commonwealth. Martin Newell remembers these Bell & Howell projectors from the 1950s when he was in school in England. I believe some of the

UK-made ones have a red-coloured front panel. "The Filmosounds from the late 50s onwards had Schumacher transformers, like the Fender amps at that time. I believe they made these amps until 1965. I've seen a 1966, but that had gone to solid-state. I looked it up in a catalogue and in 1959, these Bell & Howell projectors sold for $850, so that would be about $8,000 in today's money. The voltages in the 6V6 amps are a little higher than in the EL84 models, around 320 volts compared to 290 volts. If you're converting one of these, I'd suggest stripping them out and deciding what circuit you'd like to build in there, because you can really do anything."

Our amps arrived with a tasty complement of valves and all the ones we've been able to test are performing well



This Mullard ECC35 is a 6SL7 equivalent and it's the best-sounding preamp valve we've ever heard in a Fender 5A3 Deluxe

For a 15-watt amp, the transformers are substantial and some suggest they're the reason these amps sound so good for guitar

MARS MISSION

Based in Minneapolis, Anthony Roos specialises in converting the earlier Filmosound models with 6V6s and offers two versions. His company At Mars now offers the cathode-biased Specialist and the fixed-bias Torque with a redesigned phase inverter. "I started out just wanting to build an amplifier for myself and it seemed a lot easier to repurpose something than to start from scratch. I had read about Bernie Raunig's amps, so I knew that was a platform that would work. I had good luck from the outset and then somebody wanted to buy my amp, so I built another one and one thing led to another.

"I ended up gutting the first amp. At first, I just got it working and did a few mods, but it became clear that there were just so many antiquated parts in there that I decided to pull the trigger and start from scratch. I have done both of the main Filmosound variations but because of Blake Mills, prices for the later ones kept climbing. It just seemed more sensible to focus on the earlier ones with the brown finish.

"I think the brown ones were available during WWII or shortly thereafter. Some of the ones I've seen were treated with some sort of anti-fungal stuff so they could be used by the military in the South Pacific and they were painted Army Green."

Roos continues: "Even with the 6V6 models there are variations, because the later ones with the grey panels have a different preamp circuit. My rebuilds are all wired point-to-point and although I retain some elements of the original circuit, it's mostly my own design. The problem with the original circuit is that it was designed to reproduce soundtracks rather than guitar signals, so they tend to be super-bassy. Especially the later ones, which in my experience, only sound decent when the tone knob is maxed out.

"Whether there's any magic in the transformers or any other areas is questionable to some degree. There is one thing about the output transformers that's a little different from what you'd normally get for a pair of 6V6s, because of the impedance. On paper, that would lead to a slightly different frequency range, but I can't believe it's that big of a deal. It's probably just that older transformers are a little better because they're over-engineered.

"I think the appeal as a conversion platform is partly cosmetic. It just looks like a guitar amp, whereas a lot of the PA amps and so forth that people convert have faceplates with loads of crazy knobs and they end up looking obviously repurposed.

"To be clear, I'm just building something into this particular platform and I'm not sure how much of it is to do with that platform. It looks cool, it's functional, it's repurposed and it's my little niche."

OLD WORLD

Based in the UK, Andy Drinkall sells rebuilt Filmosounds under the name Oldamps and offers a rebuild service for those who supply their own B&H. "I stumbled on a 1940s projector amp in a timber salvage yard, loved how it looked and bought it," he tells us. "Discovering the chassis was a rat's nest inside and impossible to recap, I decided to gut it. I left the transformers, valve sockets and heater wiring, and designed a new circuit. The layout needs a bit of thought, but most of the circuit can be point-to-point. The transformers are absolutely the heart of the sound, as are the two preamp valves. The mains transformer is huge and stays cool even running flat out; there's very little sag. The output unit is also really loud for its size and helps produce a wide-open, deep roar, but is small enough to saturate quite early on and adds great sustain and compression. Other components play a part in the tone, but mostly, it's transformers, tubes and as little in the way as possible."

Next time, we get hands-on as the conversion project begins… G

SOUNDPAD

Tel 01271 323686 | **www.soundpad.co.uk** | **info@soundpad.co.uk**

SINCE 1972 — **Service Second to None**
Online & Instore

dpd NEXT DAY BEFORE NOON — **DPD Next Day Delivery**
Available in the UK

Take it away V12 Retail Finance — **Finance Available**
Call for more details

Recent arrivals..

Gretsch Electromatic G5655TG Ltd Ed
Limited Edition. Center Block Junior Shape. Filter'Tron Pickups. Finished in Snow Crest White. Gold Hardware.

Fender FSR '51 Telecaster PJ Bass
2018 American. Parallel Universe Collection. Limited Edition. Ash Body. Nitrocellulose Finish. Custom Shop Pickups. Hard Case Inc.

Gibson Les Paul BFG
Circa 2007. Barely Finished Guitar Series. P-90 neck pickup & Humbucker Bridge Pickup. With Kill Switch. Hard Case Included.

Gibson Custom Shop J-45 Vintage
Circa 2008. Vintage Sunburst. Built in Fishman Rare Earth Soundhole Pickup. Spruce Top. Includes Hard Case.

The Heritage H535 (Vintage Sunburst)
Circa 2004. Upgraded to Bare Knuckle 'The Mule' Pickups. Upgraded Pro Tone Bridge. Made in Kalamazoo. Includes Hard Case.

The Heritage H150CM
Circa 2001. Chestnut Sunburst. Seymour Duncan '59 Pickups. Maple top with Mahogany Body. Rosewood Fingerboard. Hard Case.

Italia Mondial Classic
2x Humbuckers & Bridge Piezo pickup. Fiber Glass Top with Mahogany Body. Fantastic Condition. Includes Padded Gig Bag.

Ibanez JEM77P BFP Premium
Steve Vai Signature Guitar. Finished in Blue Floral Pattern. Wizard 5pc Neck. Tree of Life Fingerboard Inlay. Soft Case Included.

Gibson 2010 ES-175 VSB (Figured Top)
Vintage Sunburst. All original. Rosewood Fingerboard. Dual '57 Classic PAF Humbucking Pickups. Wonderful Condition. Original Case.

Gibson ES-195 (Ebony)
Circa 2013. P94 Single Coil Pickups. Hollowbody. Maple Top, Back & Sides. Trini Lopez Headstock. With original Gibson Hardcase.

Eastman AR-380CE John Pisano
John Pisano Signature Model. Made in 2016. Flamed Maple Top Back & Sides. Mahogany Neck with Ebony fingerboard. Inc Hard Case.

Gibson Dove
Circa 2011. 25.5" Scale Length. Sitka Spruce Top. Maple Back & Sides. Traditional Dove inlay. Fishman Pickup. Original Hard Case.

Rickenbacker 330 Jetglo
In Stock - Just arrived! Classic Ricki Design. Rosewood fingerboard. Maple Hollowbody. Hi-gain pickps. With Hard case.

Rickenbacker 330/12 Fireglo
Deluxe Hollow Body with a special contoured body. Rosewood Fingerboard with Triangular Inlays. Made in USA. With Hard Case.

Rickenbacker 4003 Midnight Blue
Brand New! Stunning Deep Blue finish. A Classic Timeless Bass guitar. More Photos & info online. Comes with Hard Case.

Fender Modern Player Starcaster
Maple Fingerboard. Short Scale. Wide Range Humbucking Pickups. Based on the famous 70s design.

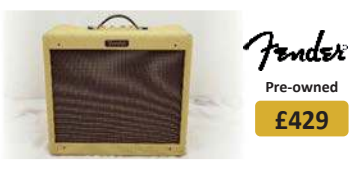
Fender Musicmaster (Circa '73)
Popular Body. Bolt on Neck Design. Rosewood Fingerboard. Single Coil Pickup. All Original. Includes Original Hard Case.

Gibson EB3 Walnut (Circa '73-'74)
Very rare in Walnut & this condition. Stamped as 'Second'. Nice condition for age. Gibson Fibre Style Case included.

Fender Custom Shop Relic '64 Jazz
Time Machine Series. 1 of the first 25 made. Made with some Original Pre-CBS Parts. Only 2 ever made in this colour! Circa 1999.

Fender Flea Signature '61 Jazz Bass
Finished in Worn Shell Pink. Roadworn. Alder Body. 7.25" Radius Neck. Dual Pure Vintage '64 Pickups. Includes Hard Case.

Fender Blues Junior Limited Edition
Seafoam Green finish. 15 watts. 12" Celestion Creamback Speaker. Upgraded Preamp Circuit. Modified Spring Reverb.



Fender Blues Junior Limited Edition
Lacquered Tweed Finish. 15 watts. 12" Jenson Speaker. Spring Reverb. Good Condition. With Slip over Cover.

Fender Blues Junior IV
New Model! 15 watts. 12" Celestion A-Type Speaker. Upgraded Preamp Circuit. Modified Spring Reverb. Finish in Black.

PJB Briefcase BC2 Limited Edition
Phil Jones Bass Amp. Compact and Powerful 100watt Bass Amplifier. 2x5" Speakers. Limited Edition Red Finish.

© Getty Images

Eric Clapton is so synonymous with the chord progression, the recent documentary about him was titled *Life In 12 Bars*

© Getty Images

Dan Auerbach's early Black Keys songs included garage-y takes on the 12-bar blues format

ESSENTIAL BLUES LESSONS

PART ONE THE 12-BAR

WORDS LEIGH FUGE

Our brand-new tuition series will teach you how to become a better blues-guitar player, but you won't get anywhere without an understanding of the basics. Join us as we teach you how to truly get to grips with that most essential of blues concepts: the 12-bar…

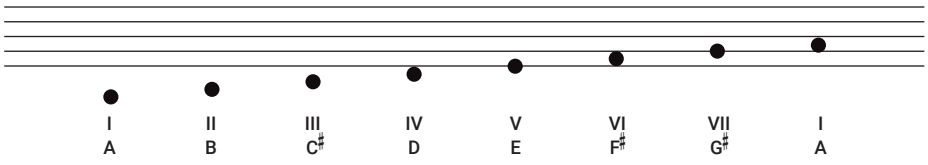
If you're a fan of the blues and play the guitar – let's face it, that's most of us – you'll have almost certainly heard the term '12-bar blues'. But what exactly is it?

The 12-bar is a chord progression, and its cycling pattern is the heart and soul of blues music. Most blues guitarists through the ages have leaned on this 12-bar concept to create the backbone for their songs, and everyone from Muddy Waters and Howlin' Wolf to BB King, Eric Clapton and Stevie Ray Vaughan have used it as a foundation upon which to build their hits.

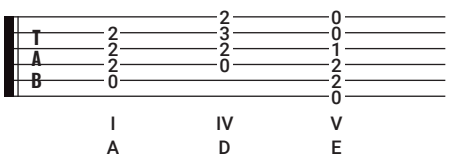
The blues in its most familiar form only requires three chords. As with most theoretical ideas in music, we'll be calling on the major scale to give us the chords to work with. This lesson will be in the key of A, so we'll be using the A major scale to obtain the chords we need. What we're looking for here is to pull out the three chords that give the blues its familiar, repeating progression.

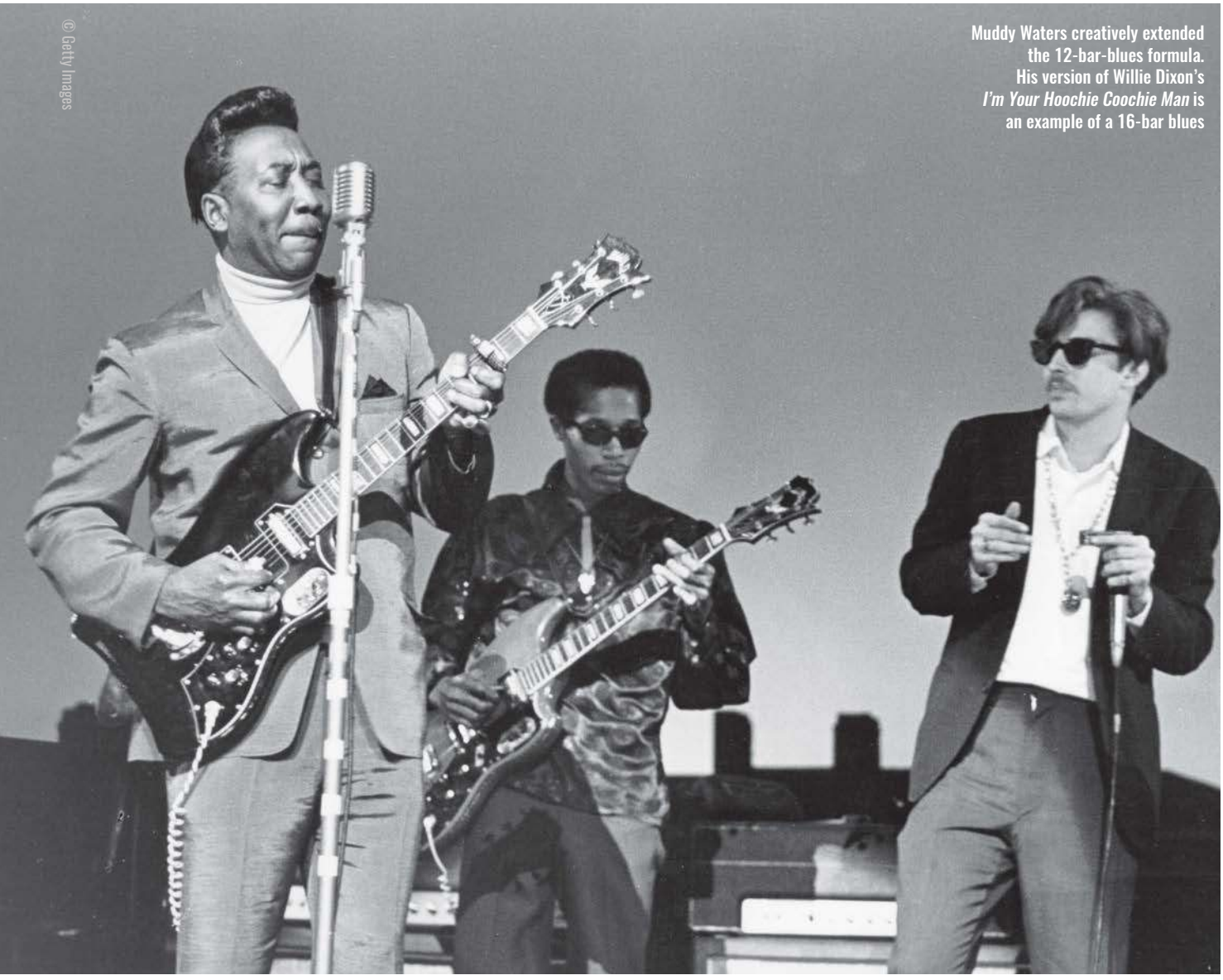
You may have heard of this term before, but what we're going to play is also known as the 'I-IV-V' chord progression. In our case, as we're in the key of A, it will be:

A MAJOR SCALE



I-IV-V CHORD PROGRESSION





© Getty Images

Muddy Waters creatively extended the 12-bar-blues formula. His version of Willie Dixon's *I'm Your Hoochie Coochie Man* is an example of a 16-bar blues

If we want to play a blues in the key of A, all we need are these chords. Using the interval number, the chords will fit into our 12-bar structure as follows. This will be the structure for not only this lesson, but the roadmap to everything you will see on your blues journey:

12-BAR STRUCTURE

1	**2**	**3**	**4**
I	I	I	I
5	**6**	**7**	**8**
IV	IV	I	I
9	**10**	**11**	**12**
V	IV	I	I

If we apply the I, IV and V chords we took from the major scale earlier in the lesson, we can populate our 12-bar chart as follows:

This 12-bar progression now forms our blues track. You can repeat that progression as you see fit, with whatever rhythmic and chordal choices you feel appropriate. The 12-bar blues is a very open-ended style of playing: once you know the formula, you'll be able to adapt it in many different ways by changing the rhythm, substituting chords for other chord types and embellishing the rhythmic parts with lead accompaniments.

To get a feel for the progression, take the chords you find (in the case of this lesson, A, D and E) and play them as either major chords or just powerchords.

Keep the rhythm simple, play in 4/4 time and play one strum per beat. This will help you get a feel for the pattern and how it moves through the different chord changes. Even playing it with simplified rhythms should instil the familiar sound of the blues in your ears.

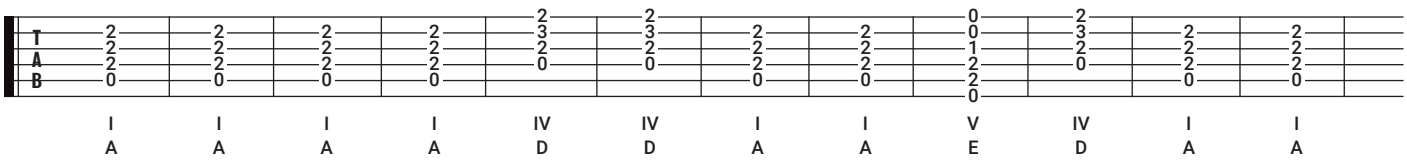
TRY IT YOURSELF

To put this into practice, try to find your I, IV and V chords in other keys. In the next lesson, we'll start to look at the rhythms commonly found in blues music, and then put it all together to turn these three chords into a fully fledged blues track! *G*

ABOUT THE AUTHOR

Leigh Fuge is a guitar teacher and professional musician from Swansea in the UK with over 10 years of exprience. He's taught hundreds of students face-to-face and via the MGR Music platform. To find a qualified guitar tutor in your area, visit mgrmusic.com

12-BAR CHORD PROGRESSION



WANTED

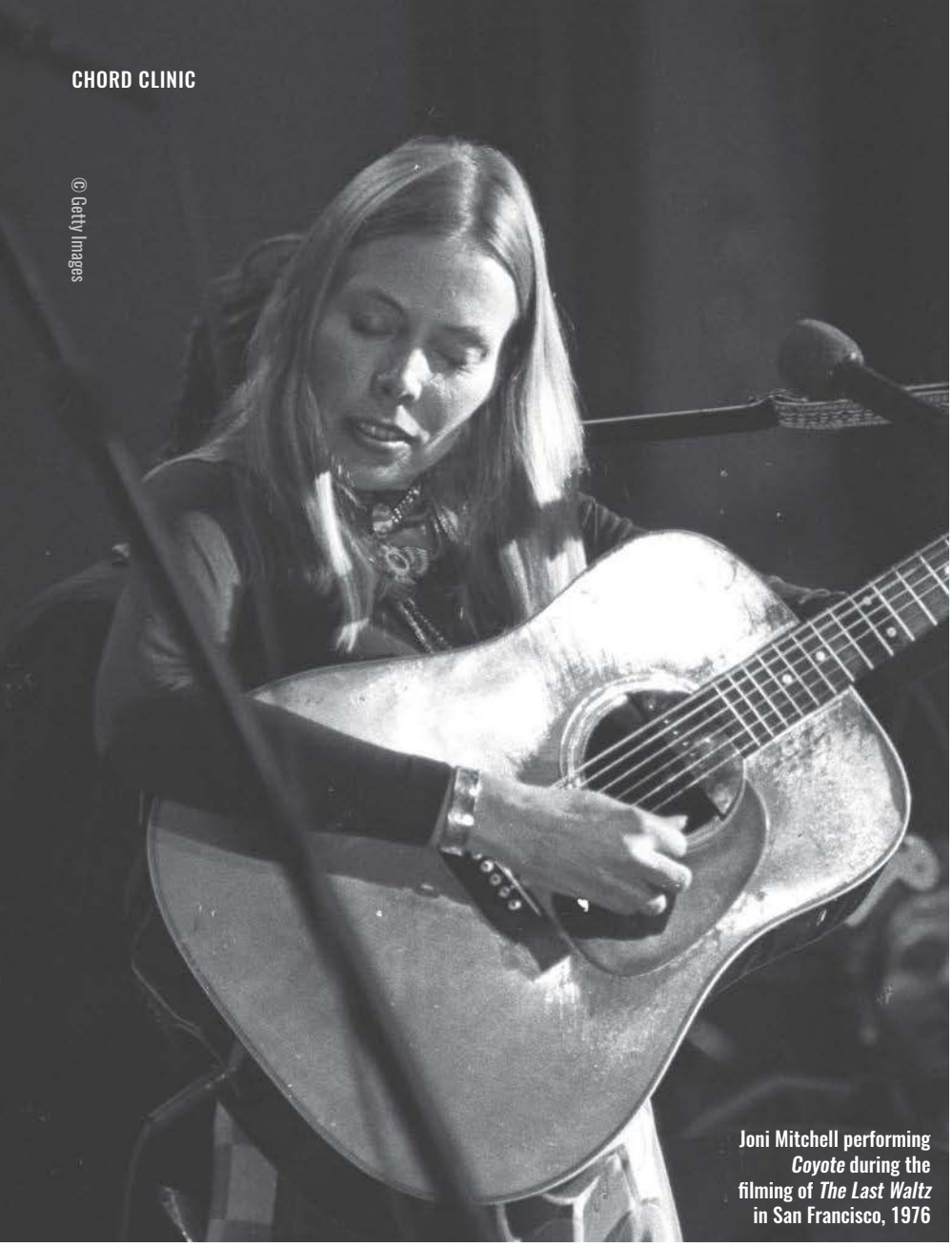
DEAD OR ALIVE

CASH REWARD

OLD AND VINTAGE GUITARS & EQUIPMENT BOUGHT, SOLD AND TRADED

IF CAPTURED, PLEASE DELIVER TO:

OLD HAT GUITARS
47 East Street, Horncastle,
Lincolnshire, LN9 6AA
Tel: 01507 525327
07850 802 219
www.oldhatguitars.com



© Getty Images

Joni Mitchell performing *Coyote* during the filming of *The Last Waltz* in San Francisco, 1976

CHORD CLINIC

PLAY LIKE JONI MITCHELL IN OPEN D

WORDS ROD FOGG

Joni Mitchell pioneered altered tunings in folk, rock and jazz, using open D extensively in her early career. Rod Fogg heads to the canyon…

For all the examples in this lesson, we need to be in open D tuning. That's DADF#AD, from low to high. With a chromatic guitar tuner, you just drop the sixth, fourth, third and first strings down. Without a tuner (starting in standard tuning), it can be quick to tune the two E strings an octave below and above the D. Then drop the B string down to an octave above the open A string. That leaves the G string, which can be tuned to the fourth fret on the D string. If you've not tried this tuning before, it can be surprising how deep and resonant it can make a guitar sound. We're thinking acoustic for the most part, but if an electric is all you have to hand, give it a try. Ideally, you want a guitar with a fixed bridge as retuning can play havoc with floating bridges.

In figure 1, you can move back and forth between the first two chords as often as feels right, and then take the option to land on the open D chord to complete the sequence. Try gentle strumming or fingerpicking, and most of all try a capo, somewhere around the fourth fret. Mitchell was the capo queen – using it on most of her songs either to lighten the texture of chords, or simply to raise the pitch of a song to the point where it suited her voice.

Figure 2 is really a two-chord groove, but in bar 2, the Dmaj7 is used to create a melodic flourish between the C# on the second string and the open D on the top string – don't feel you have to bash away at all six strings all the time. Mitchell's guitar playing is rarely highly technical, but she is a superb colourist, using the tones and colours of her chords to add interest and support the voice, so think about strumming low, middle and high notes to emphasise the tension and resolution within these chord sequences. Leave the capo in place for this one.

One useful aspect of open-string tuning is the ease with which you can play melodies on the top string. Figure 3 has a moveable major 6th shape, but you could experiment with single notes, too. We've ended the sequence with a one-finger A11 chord – let it ring and enjoy that sound.

Figure 4 introduces a different, but often-used technique. We have a descending bassline which creates a series of interesting colours against the open strings. Notice that again, Mitchell is not afraid to use a major seventh chord; this sound is still relatively rare in folk and rock. The first three chords should be played one bar each, with the last two sharing the fourth bar of a four-bar sequence. Repeat ad lib, but try the capo around fret two to lighten the texture a little bit.

To play figure 5, you need to start on the open-string D major chord from figure 1, and simply alternate the D6 chord. You'll get the famous Chuck Berry-style alternating major and sixth chord boogie, but it'll be fatter than ever before as you can play all six strings. The two G chords are there to demonstrate that these can be played as moveable shapes. Try it two frets higher still, for an A and A6 combination.

In this tuning, you can play a massive D5 chord just by fretting the note A on the third fret of the third string. In figure 6, we've also doubled the open D of the fourth string on the fifth fret of the fifth string. Try the first two chords in one bar and the A11/D chord in bar 2, or experiment with the G/D and A7 chords from figure 4. Similar chords do come around in different songs, but there's no way you could ever describe Mitchell's music as repetitive.

With practice, you can get used to the sound of these chords and start picking them out in her songs. Figure 7 should start on the open D from figure 1, then go to D6sus4 and D7 and back to D6sus4 – it's Mitchell showing her rollicking rock 'n' roll side. Then play the G6sus4 after the barre chord G from figure 5. Then try this two frets higher, to play A and A6sus4 as we did before. Finally, capo the second fret and try it all again. Do you like it more? Capos, like chords, are wonderful things. **G**

FIGURE 1

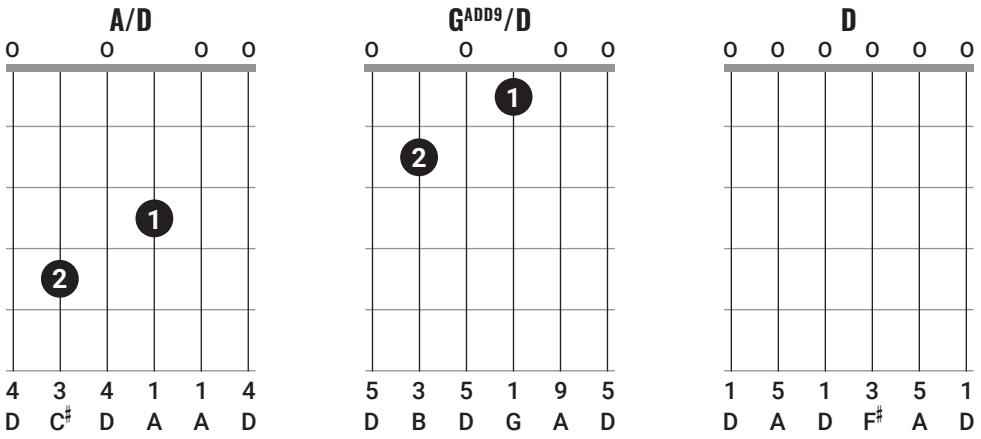


FIGURE 2

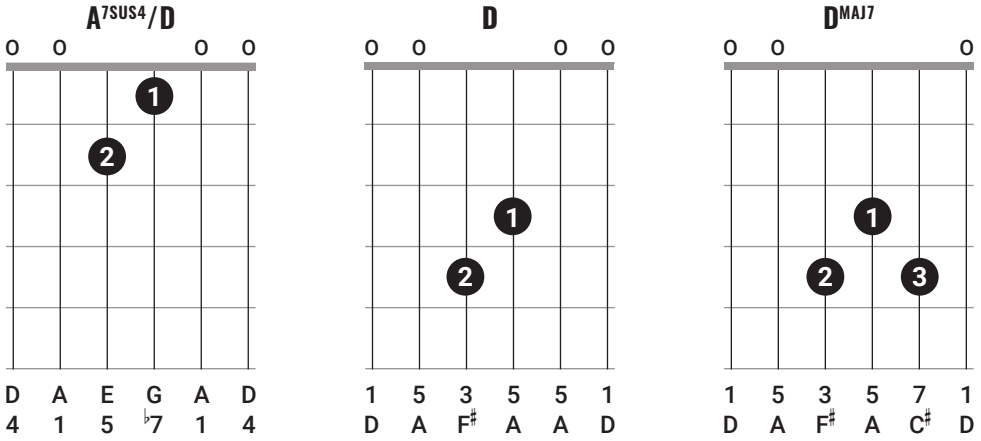


FIGURE 3

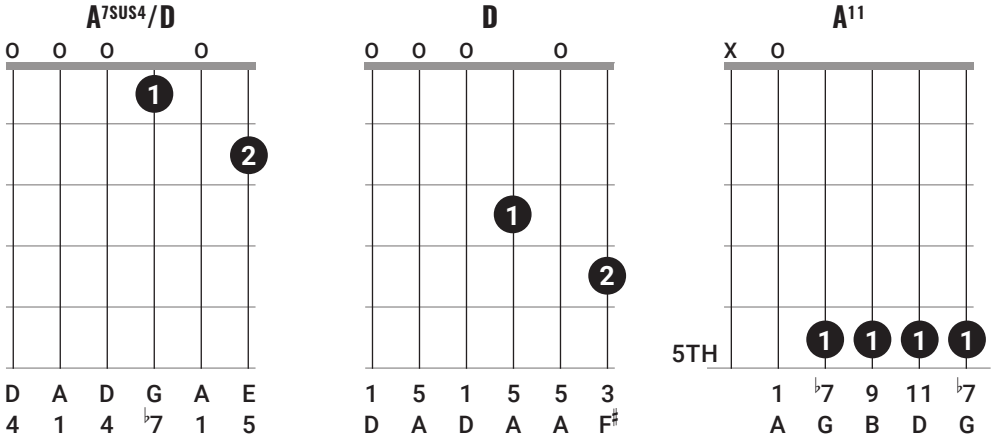


FIGURE 4

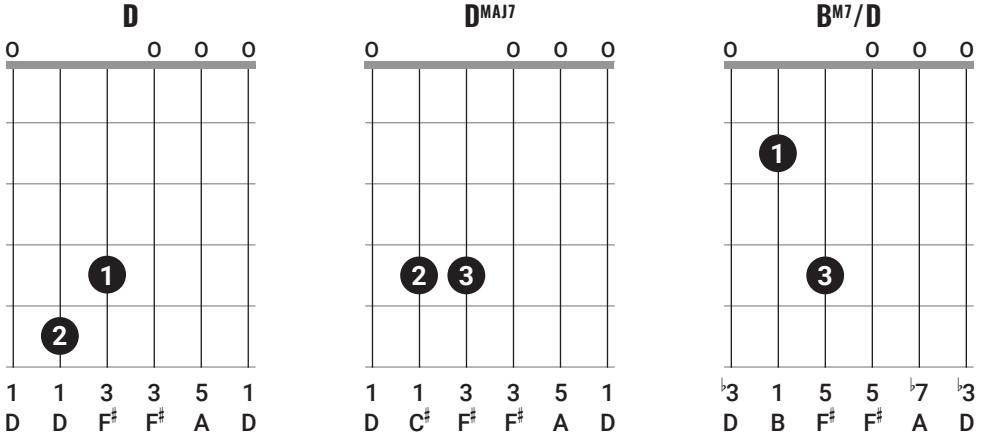


FIGURE 4 continued

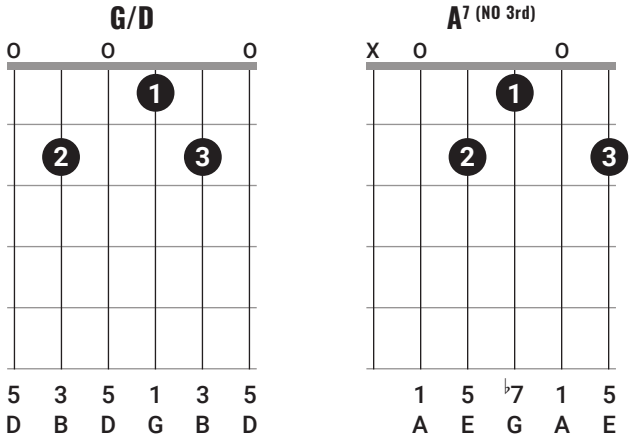


FIGURE 5

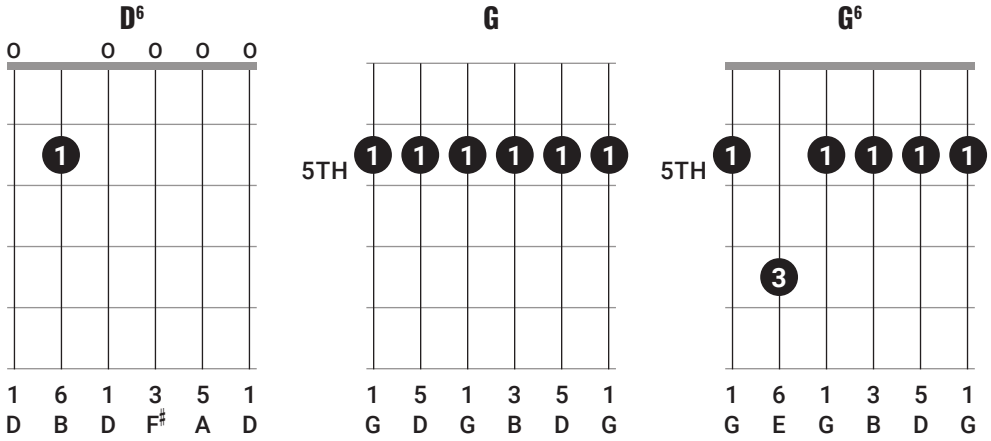


FIGURE 6

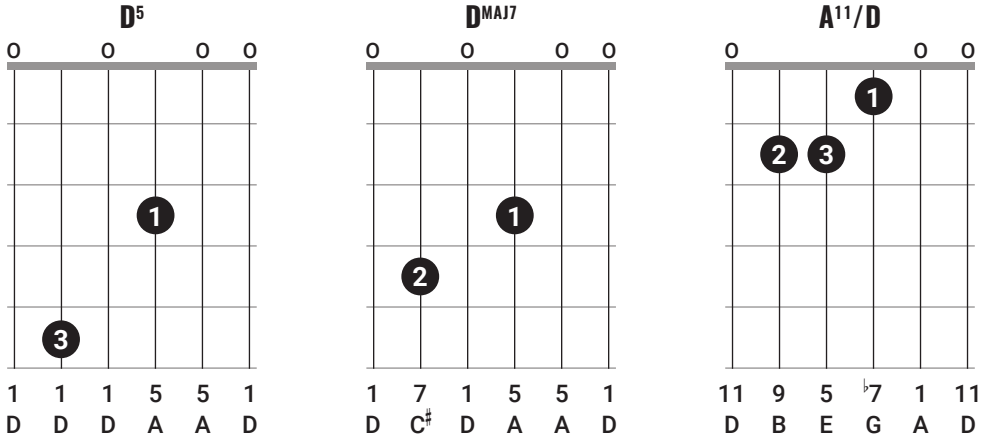
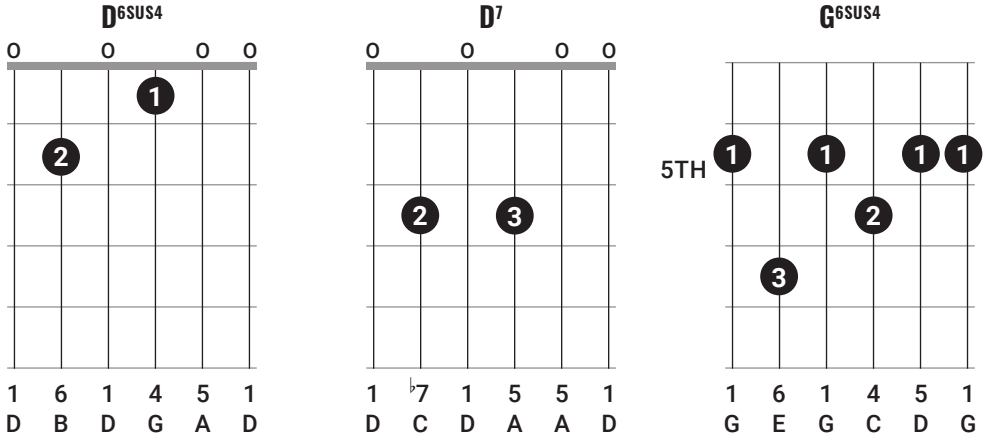


FIGURE 7



Beginner to Boutique
One to One Service
Sensibly Priced
High Quality Used Guitars
Honesty and Integrity

Austin Guitars

Based in Kirkby, Liverpool, is a family run business dedicated to the provision of top quality new and used guitars.

Check out our latest arrivals at:
www.austinguitars.co.uk

Or email:
sales@austinguitars.co.uk

Keep up to date, follow us on Twitter:
@austinguitarsuk

Fast delivery nationwide

Showroom available by appointment

If you are looking to buy, sell or trade get in touch
0151 374 2459
07730 409 841

www.myguitars4u.com

My collection of Vintage Guitars, Basses & Amplifiers are for sale. Full details & photos on my website.

2005 Gibson Les Paul Standard, 2001 Gibson Firebird V, 1973 Fender Strat, 1997 PRS Custom 24 Ten Top Birds, 1977 Fender Jazz Bass Natural, 1977 Precision Bass are just some of the guitars on my website all fully set up.

www.myguitars4u.com
Tel: 07889 912921

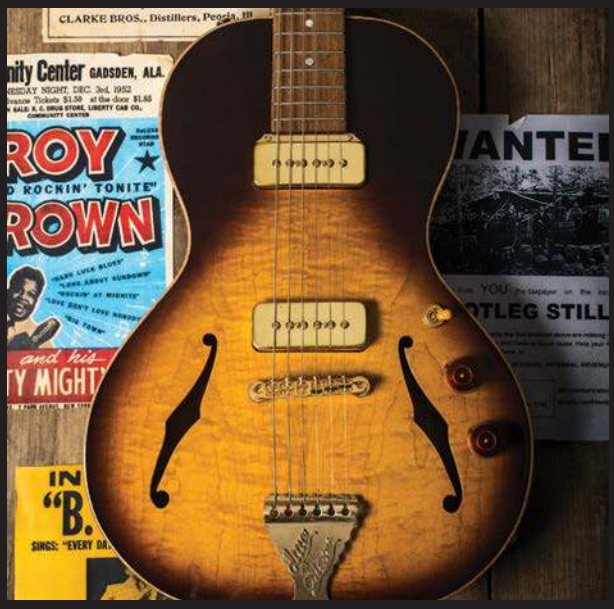
Rob Williams
Custom Guitars

Professional guitar building
Repairs & Restorations

30 years of experience
at your service.

Newtown, Powys
Mid Wales
Tel; 01686 689120

www.robwilliamsguitars.co.uk
www.facebook.com/robwilliamsguitars



ADVERTISE HERE!
contact Joe Supple

+44 (0) 1225 489984
joe.supple@guitar.com

TALKBOX

ANDY MOONEY

INTERVIEW JOSH GARDNER

The Fender CEO shares his love for Disney pop sensations, good liquor, seeing guitar-playing icons in small venues and the importance of always having a Strat to hand…

The moment it all started…
"I studied classical guitar as a kid and transitioned to electric guitar in high school when I first saw Deep Purple perform in a small venue in Edinburgh. From that moment on, I wanted to be Ritchie Blackmore."

I couldn't live without my…
"For 50 years, no matter where I worked or lived, I've had a Stratocaster within reach. I have to play something every day."

The one that got away…
"When I moved to the US in 1984, I sold my '62 Strat for $600. What was I thinking?"

My signature model would be…
"I've become a fan of the Telecaster. My signature guitar would be a blend of Jim Root's and Chris Shiflett's signature Teles. It would have a matte black ash body, matching headstock, two Tim Shaw humbuckers, ebony fretboard, 22 jumbo frets, one volume control, one tone control and a kill switch."

The first thing I play when I pick up a guitar…
"That'd be the solo from *Afterlife* by Avenged Sevenfold."

The best advice that I've ever been given…
"My father, who was a coal miner, told me to leave whatever I worked on in better shape than when I found it. It was a maxim that guided him every day at the coal face. His advice has acted a North Star to me throughout my entire professional and personal life."

My guilty pleasure…
"I like Miley Cyrus. She was a talent when I knew her as Hannah Montana when I worked at Disney, and I really like her latest albums."

I wish I was there…
"Woodstock. Imagine seeing Hendrix, Santana, The Who and Ten Years After and so many more over the course of a few days. The movie still gives me goosebumps."

The first thing that would be on my rider…
"A bottle of 25-year old Macallan Whisky. Must have been matured in a sherry cask. No oak."

What happens next?
"It's a great time to be in the guitar industry. If we can reduce the 90 per cent abandonment rate of first-time players and make the retail and online shopping experience inviting to new players, particularly new female players, the future will look even brighter." G

BACK TO THE TRUTH

MAYBACH LESTER SERIES
Legendary sound. Classic design.
Handcrafted in Europe.

MAYBACH

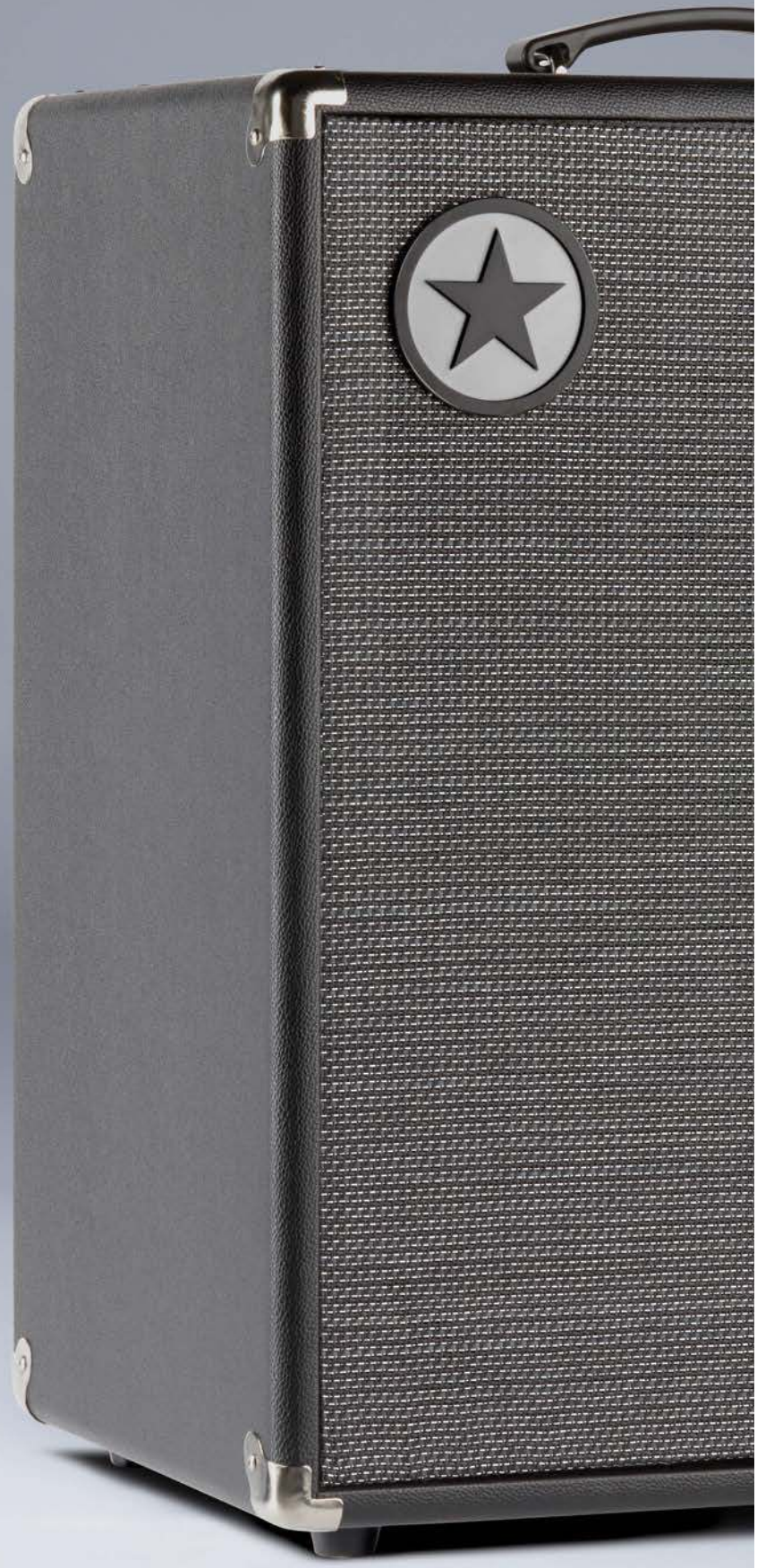
iMusicnetwork e.K. • Am Rehberg 15 • D-97268 Kirchheim • www.maybach-guitars.de

Design: www.thieme-markendesign.de

·UNITY·

PRO BASS SYSTEM

THE NEW FACE OF BASS



After a decade of amplifier innovation, Blackstar bring their expertise to the deep end. The all-new **UNITY PRO BASS SYSTEM** provides bassists with a powerful range of amps that deliver versatility when you need it and simplicity when you don't. Try one today and discover the new face of bass.

#NFoB

Blackstar®
AMPLIFICATION

the sound in your head

Designed & Engineered
by Blackstar Amplification UK

Find your nearest dealer at
www.blackstaramps.com